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1727-1850

Early American Engraving upon Copper

The Grolier Club
1908

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CATALOGUE OF AN EXHIBITION OF EARLY AMERICAN ENGRAVING UPON COPPER 1727-1850

WITH 296 EXAMPLES
BY 147 DIFFERENT ENGRAVERS

AT THE GROLIER CLUB
29 EAST THIRTY-SECOND STREET, NEW YORK
JANUARY 24 TO FEBRUARY 15, 1908

THE DE VINNE PRESS

INTRODUCTION

UNTIL the late Mr. William S. Baker, in 1875, published his "American Engravers and Their Works," the existence of engravers upon copper in the American Colonies and States seems to have been persistently ignored by writers upon this branch of art. Volumes have been printed upon the engravers of Europe and of England, and the life and work of some of the most obscure among foreign engravers have been duly recorded; but the authors of these books fail to note that engraving upon metal was practiced in the American Colonies fully two hundred and fifty years ago; and that the work of some of the later American engravers in line is only surpassed by a few among the foreign master-engravers. But, we must also admit that it is only within a comparatively recent period that Americans themselves have commenced to collect and to take an intelligent interest in the early engraved work of their own countrymen.

So far as the earlier American prints are concerned there is sufficient ground for the seeming neglect of foreign writers upon engraving. During the Colonial and Revolutionary periods of our history the demand for copperplate engraving of any kind was so limited that there was no room here for the

professional copperplate engraver; and the occasional plates that did appear were engraved by the local silver and goldsmith as a part of their regular trade. The impressions from these plates had a very limited circulation, and rarely — if ever, found their way across the Atlantic. They were thus unknown to the foreign collectors and writers.

In America — as in Europe, engraving upon wood preceded work upon copper; and very crudely engraved seals and other simple woodcuts appear soon after the introduction of the printing-press into the American Colonies. The first woodcut portrait of which we have any record is that of the Rev. Richard Mather, credited to John Foster as the engraver and appearing in a life of Mather published by Foster, in Cambridge, New England, in 1670. During the eighteenth century wood-engraving was practically only used in this country on the title-pages of almanacs and in the headings of and in advertising illustrations in the newspapers of the day; and the few examples thus preserved are usually atrocious in execution.

The first definite date that can be assigned to engraving upon metal for purposes of reproduction — in the American Colonies, is 1652, when Joseph Jenckes, of Lynn, Colony of Massachusetts Bay, cut the dies for the Pine-tree shilling issued in that year. But it was not until 1690, when Massachusetts was compelled to resort to an issue of paper money, that the first actual demand arose for

the work of the engraver upon a copperplate. England was seemingly too remote to provide these plates in the time required; and in this emergency the Colonial authorities availed themselves of the services of some silversmith of Boston who had obtained his training in engraving arms, script and decoration upon silver plate. As John Conny, a reputable gold and silversmith of Boston, is known to have made the plates for the Massachusetts money of 1702, it is probable that he engraved the plates for the earlier issue as well; and with this assumption, John Conny would be the first American engraver upon copper of whom we have any knowledge.

The evolution of copperplate engraving in the American Colonies and States can be briefly sketched. Before the Revolution the local engraved work included little more than book-plates, bill-heads, engraved music-books, some maps, a few views of colleges and churches and an occasional portrait of a clergyman or Colonial governor. In 1701, Thomas Emmes, of Boston, made the first recorded attempt at engraving a portrait on copper, that of the Rev. Increase Mather; and this plate was a scratched rather than engraved copy of an English original. The first really meritorious portrait made here was that of the Rev. Cotton Mather, painted and engraved in Boston by Peter Pelham in 1727. Pelham was a mezzotint engraver who had done much very good work in London before he came to Boston, and he was the first

professional copperplate engraver who worked in this country. Prior to 1775, the better-known copperplate engravers in the American Colonies—in addition to the men named, were Johnston, Turner, Hurd, Dawkins, Revere, Callender, Smither and Norman. With hardly an exception these men were silversmiths, and they engraved on copper as a part of their general business. During and after the Revolution, the portraits of statesmen and generals, battle-scenes and maps of the "seat of war" became popular; and here we have the work of Okey, Doolittle, Romans, Norman, Aitken and a few others.

After the establishment of peace in the United States, there was some promotion of literature and the arts. Many standard English works were reprinted; Dobson, of Philadelphia, republished Rees' voluminous encyclopœdia, and illustrated magazines were started in the chief cities. These books were largely illustrated and there soon arose a demand for skilled copperplate engravers. Under the incentive of abundant and profitable work, trained engravers now came from England, men like Edwin, Houston and Haines; and American-born engravers—Peale, Savage and Tiebout, becoming ambitious of doing better work, studied engraving in London under competent masters. The good engravers thus established in the United States soon gathered pupils about them and the number of skilled engravers in this country rapidly increased after 1800.

INTRODUCTION

Line-engraving in the United States received a decided impulse when Jacob Perkins, in 1810, substituted steel for copper in the plates used for banknotes. The steel permitted much finer work and at the same time vastly prolonged the life of the plate. Paper money was then abundant in the States and banknote engraving companies sprang into being in all our large cities. The high grade of work demanded in engraving the vignettes and script, the regular employment and the relatively good pay offered by these companies attracted the best engravers in the country and encouraged others to perfect themselves in line-work. A school of excellent line-engravers was rapidly developed, and these men and their successors established the lasting reputation of American banknote engraving throughout the world. Nearly all of the good American engravers of the first half of the last century, at some time in their career, were interested in banknote engraving; and it is sufficient to note among them such men as Leney, Rollinson, Tiebout, Peter Maverick and the master American line-engraver—A. B. Durand.

With the last quarter of the last century came the practical end of all hand engraving upon copper and upon steel for purposes of general illustration. In 1878, Ives invented the half-tone, photo-engraving process; and this process was quickly perfected and almost at once became popular. It had so many advantages over the slow and costly hand-

work on copper, that copperplate engraving as practiced for about four centuries became commercially impossible. The process-work was very rapid in execution; it was comparatively very cheap; it admitted of direct reproduction from natural scenery or objects; and, above all, the resultant plate could be printed with type-matter, making no longer necessary the separate printing on the plate-press and the separate handling of the impressions. In the somewhat more expensive form of photogravure the commercial advantage still largely remained with the process. Hand work on steel and on copper is still employed by the banknote engraving establishments; simply because, the necessary training and skill and the great cost are factors in preventing imitation.

But the art of engraving on copper is dead — the true engraver is rapidly disappearing, leaving no successors. The art itself lives in its traditions and in the plates of the masters; those men whose work must always command our admiration for their consummate skill in the handling of the burin, for their color values, their wonderful modelling and their deep artistic feeling.

EARLY AMERICAN ENGRAVING UPON COPPER 1727–1850

NOTE

THE dimensions of the prints described in this catalogue are expressed in inches and sixteenths of inches, written "decimally." Thus 7.15×6.3 ins. is equivalent to $7\frac{15}{16}\times6\frac{3}{16}$ ins. The dimensions noted only include the extreme limits of the enclosing rectangle or oval; or the outer lines of a vignette. In no case is the inscription included. The vertical height is first given, then the width.

In the brief biographies preceding the descriptions only the year of birth and death is given; and when only one date is shown it is that of the earliest known work of the engraver. For further details of these biographies reference is made to "American Engravers on Copper and Steel," lately published by the Grolier Club; and the numbers in brackets at the end of the descriptions refer to the check-list numbers in that work. The blank brackets denote prints too late in date to be noted in the check-list referred to; or, those not coming within the scope of that list.

The space available only permits the exhibition of examples of the earlier engravers and prints of a few of the best-known among the later engravers.

Contractions: Vign.—vignette; rect.—rectangle; orna^{d}—ornamental frame, or frame with accessories; ins.—inscription.

EARLY AMERICAN ENGRAVING UPON COPPER 1727–1850

Abernethie (1785)

An engraver of book-plates, maps, etc., located in Charleston, S. C., in 1785.

1 Operations before Charleston, S. C.

Line, map. 14.1 × 11.4 ins.

Ins.: in oval border of laurel leaves, *A Sketch | of the Operations before | Charleston | the Capital of | South Carolina |* [1]

From "The History of the Revolution of South Carolina, etc." By David Ramsay, M. D. Trenton, Isaac Collins, 1785.

Robert Aitken (1734-1802)

Born in Scotland; came to Philadelphia in 1769, and went into business as a bookbinder, printer, and later as publisher. As a self-taught engraver he made plates for some of his own publications.

2 Battle of Bunker Hill.

Line, rect. 6.14 × 9.13 ins.

Ins.: over, *for the Pen^a Maga.* | under, *Aitken fculp.* | *A Correct View of The Late Battle At Charlestown June 17^th 1775.* [3]

This print was published in the "Pennsylvania Magazine," Phila., 1775; and is a practically contemporaneous copy of the larger plate of the same subject drawn and engraved by Bernard Romans: No. 221.

James Akin (1773-1846)

Probably born in South Carolina; died in Philadelphia. Akin came to Philadelphia about 1795, though he had learned to engrave previously. From 1804 to 1808 he was engraving and painting in water colors in Newburyport, Mass.; in 1808 he returned to Philadelphia and engraved, designed for other engravers, drew on lithographic stone, and for some time he was in the engraving business with Wm. Harrison, Jr.

3 Patrick Lyon.

Line, rect. Half-length; seated to left; face ¾ left; holding compass in right hand resting on plan held in left hand; prison window to left. 5.10×4.8 ins.

Ins.: *Grav'd by J. Akin. | Patrick Lyon, | who suffered Three months severe imprisonment on merely | a vague suspicion for the internal Robbery of the Bank | of Pennsylvania.* [19]

4 Benjamin Rush.

Line, rect. Full bust; face ¾ right. 7.6×6.3 ins.

Ins.: *Painted by J. Paul Junr—Engraved by J. Akin | Dr Benjamin Rush | To the Gentlemen of the Faculty & Medical Students throughout the | United States, this Plate Engraved with the Drs Permission & at the request | of his Pupils from the Original Picture in the Proprietor's Possession is | Inscribed by their Obedt Humble Servt | James Akin | Published March 20th 1800 & Sold by J. Akin, Engraver, Johnson's Court Nth 8th St Philadelphia* [21]

Samuel Allardice (Died in 1798)

Probably born in Scotland. He was a pupil and later the partner in Philadelphia of Robert Scot.

5 George I.

Line, oval frame in lined rect.; name in panel below oval. Bust, in armor; profile to left; long wig. 6.15×4.2 ins.

Ins.: *George I^st | S. Allardice fc^t | R. Campbell & Co^s Edition, of the History of England* [42]

Joel Allen (1755-1825)

Born and died in Connecticut. Allen was a self-taught engraver, beginning work about 1779.

6 Napoleon Bonaparte.

Mixed, oval. Bust, in uniform; long hair; profile, right. 6.7×4.13 ins.

Ins.: *Drawn from the life at Milan—Engraved by J. Allen. | Bonaparte | Commander in Chief of the Army in Italy |* [31]

Alexander Anderson (1775-1870)

Born in New York City; educated as a physician, but taught himself to engrave and devoted his life to that work. He commenced by engraving on copper; but, about 1820, he became interested in wood-engraving, after the manner of Bewick, and he founded the School of American Wood-engraving.

7 William Penn.

Line, oval. Full bust; hat on head; face ¾ right. 3.11×2.13 ins.

Ins.: *Anderson S. | Will^m Penn.* [59]

8 Charles C. Pinckney.

Line, oval. Full bust, in uniform; face slightly to right; eyes front. 3.13×3.1 ins.

Ins.: *Anderson S. | Gen^l Pinckney.* [60]

9 Paragon Steamboat.

Line, rect. Steamboat, with sails on two masts, moving to right. 3.12×6.4 ins.

Ins.: *A. Anderson Sc.* | *The Paragon Steam-Boat.* | *Engraved for the Med. & Phil. Register.* (1814.) [64]

10 The Hunt.

Wood engraving, oval in rect. Forest scene; huntsman standing with boar-spear at foot of large tree, with dogs about him and dead boar, deer, fox, birds, etc., piled on ground. 12.14×9.2 ins.

Ins.: *Ridinger pinx.—Anderson Sc.* [ ]

11 St. John the Evangelist.

Line, rect. Half-length, in robes; seated to left; scroll in right hand; left hand on open book; face front; eagle above to right. 7.13×6.7 ins.

Ins.: over, *Engraved For Collins Quarto Bible. Second Edition.* | below, *Dominichino pinxt—A. Anderson Sc.* | *St John The Evangelist.* | *New-York, Published by Collins, Perkins & Co 1807.* [ ]

Joseph Andrews (1805-1873)

Born and died in Massachusetts. Andrews learned to engrave under the tuition of Abel Bowen and William Hoogland, in Boston, and later studied in England under the London engraver, Goodyear. He ranks among the best of American line-engravers, and began working on steel as early as 1829.

12 John Quincy Adams.

Line, rect. Half-length, seated to left; face nearly front; left arm over arm of chair, holding a book in left hand. 11.7×9.13 ins.

Ins.: *Entered ** 1848 ** by G. P. A. Healy *** | *John Quincy Adams* (auto.) | *R. Andrews, Print.* |

Engraved from a picture by G. P. A. Healy by J. Andrews. | *Published By Geo. K. Snow. Boston.* [ ]

13 George Washington.

Line, vign. Bust; face to left. 4.15×3.15 ins. Ins.: *Washington.* | *From the original painting by Stuart, taken from life* | *in possession of the Boston Athenæum.* | *Engraved by Joseph Andrews.* [ ]

William B. Annin (1813)

Born and died in Massachusetts. He was probably a pupil of Abel Bowen, as he was working for Bowen in 1813. After doing considerable work over his own name, in 1823, he became a partner of George Girdler Smith, under the firm-name of Annin & Smith.

14 Thomas S. Webb.

Stip., vign. Bust; face nearly front; overhead Masonic banner and emblem, organ to left, willow tree to right; under bust, wreath of roses on a pile of music and Masonic books. 7.7×6.8 ins. Ins.: *J. R. Penniman Del.—Annin & Smith, Sculp.* | *Tho. S. Webb.* | eight lines of dedication to Masonic and musical societies | *Copy Right secured according to Law. Boston 1830.* [103]

Vistus Balch (1799-1884)

Born in Williamstown, Mass.; died at Johnstown, N. Y. He was an apprentice of Abner Reed, at East Windsor, Conn. He worked in Utica, N. Y., until 1837; and then came to New York as a general engraver, and did excellent line work.

15 De Witt Clinton.

Line, rect., surrounded by foliage, etc.; in oval below rect. a view of a canal lock. Nearly half-

length; seated to left; face ¾ left; right hand on book on lap; column and drapery in background. Inner rect., 5.7×5.1 ins.; over all, 8.6×7.7 ins.

Ins.: *De Witt Clinton | Drawn & Engd by V. Balch—from a Portrait by E. Ames* [ ]

John James Barralet (1747-1815)

Born in Dublin, of French parentage. Came to Philadelphia about 1796, and painted portraits and landscapes and designed for other engravers. He did very little engraving himself, but he was probably trained to engrave in England.

16 Alexander Wilson.

Stip., oval in lined rect. Nearly half-length, to right; profile, right; holding a gun and roll of paper in right hand. 4.12×3.14 ins.

Ins.: *Drawn & Engraved by J. J. Barralet. | Alexander Wilson, | Author of the American Ornithology. | Native of Paisley Scotland died 1813 aged 45. | Entered according to Act of Congress the ** Novr 1814 by J. J. Barralet of the State of Pennsylvania.* [119]

W. H. Bassett (1820)

A banknote and general engraver, working in Hartford, Conn., in 1820. As the plate here shown was done in connection with Asaph Willard, he was probably a pupil of Willard.

17 Memorial of Com. O. H. Perry.

Line and stip., rect. Towards left, under a weeping willow, a tomb inscribed, "Sacred to the Memory | of | Commodore Oliver Hazard Perry. | etc." At base of tomb an American eagle with military trophies; to right of tomb a woman with child in arms and three children; Religion, with cross, beckons to the first. To right, Temple of Fame, with Liberty laying a sword on altar. In

middle distance, the sea and a large ship. In title below rect., a vignette stipple portrait of Com. Perry, face ¾ left, inscribed, "Com. Oliver H. Perry." 16.11 × 23.2 ins.

Ins.: over, *Entered according to act of Congress by Elizabeth C. Brenton. Feb. 5th 18*** | under, *Drawn by E. C. Brenton,—Engraved by W. H. Bassett & A. Willard.* | one line | *In memory of Commodore Oliver H. Perry, who captured—the British Squadron on Lake Erie, Septr 10th 1813.* [3387]

The line work is done by Bassett; the stipple portrait is engraved by Willard.

William James Bennett (1787-1844)

Born in England; died in New York. Bennett learned to engrave in aquatint in London as a pupil of William Westall. He came to New York in 1816 and worked as a landscape painter in water colors, an engraver and a designer for engravers.

18 Broadway, New York City.

Aquatint, rect. 9.5 × 13.7 ins.

Ins.: *Wm I. Bennett Pinxt et Sculpt* | *Broad Way From The Bowling Green* | *Henry I. Megarey New York.* [126]

19 Detroit, Michigan.

Aquatint, rect. Colored. 15.5 × 24.7 ins.

Ins.: *Painted by W. J. Bennett from a sketch by Fredk Grain.—Henry I. Megarey New York—Engd by W. J. Bennett* | *City of Detroit, Michigan.* | *Taken from the Canada shore near the Ferry.* | (Copyright, 1837.) [ ]

William Birch (1755-1834)

Born in England. Came to Philadelphia in 1794. Birch did considerable work in England, but

is best known by his series of Philadelphia Views, published in 1800, and his Country Seats of the United States, published in 1808.

20 Philadelphia Views.

Title-page—The | City Of Philadelphia, | in the State of Pennsylvania [North America; | as it appeared in the Year 1800 | consisting of Twenty Eight Plates | Drawn and Engraved by W. Birch & Son. | (Arms of Pennsylvania) | Published by W. Birch, Springland Cot, near Neshaminy Bridge on the Bristol Road; Pennsylvania. Dec^{r} 31st 1800. | W. Barker sculp. [160–188]

Subscriber's copy in original binding, colored plates.

Bona-Parte (1810)

This evidently fictitious signature is that of an unknown American engraver of about 1810.

21 James Madison.

Line, rect. Full bust, to right; face ¾ right. 7.5×6.3 ins.

Ins.: *Bona Del.—Parte Sc.* | *James Madison.* | *President of the United States.* [ ]

Abel Bowen (1790-1850)

Born in New York State. Was in business in Boston, in 1812, as a printer and engraver on wood and on copper.

22 Hosea Ballou.

Stip., oval. Full bust; face front. 3.11×3.3 ins.

Ins.: *Miss Goodrich Pinx^{t}—A. Bowen Sculp^{t}* | *Rev. Hosea Ballou.* | *Boston, Published by Henry Bowen, Aug. 1819.* [ ]

23 John Berridge.

Stip., vign. Full bust, in robes, wig and bands; profile, right. 2.12×2.5 ins.

Ins.: *A. Bowen Sc.* | *Rev. John Berridge. A.A.* [211]

Joseph Bowes (1796)

An engraver of Philadelphia, of whom very little is known.

24 Masonic Certificate.

Line. Engraved script inside arch, surmounted by ark and all-seeing eye; supporting columns surmounted by Masonic emblems, steps at base. Inside arch above is a view of an Indian encampment. Made out to the "Chiefs of the Encampment N° 1. Philadelphia." 16×10.14 ins.

Ins.: *J: Bowes Sculpr* [241]

John Boyd (1811)

Worked in Philadelphia between 1811 and 1827. He was largely employed by the magazines and book publishers of that city.

25 Richard Allen.

Stip., rect. frame. Half-length; seated; face ¾ right. 13×10+ ins.

Ins.: *Painted by R. Peale.—Engd by J. Boyd* | *The Revd Richard Allen.* | *Bishop of the First African Methodist Episcopal Church in the U. States* | **** Publish'd the 10th day of December 1823 by Joseph How.*—(Copyright.) [244]

26 Fisher Ames.

Stip., rect. Half-length; seated to left, holding book nearly upright on lap; face ¾ left. 5.1× 4.3 ins.

Ins.: *Painted By Stuart.—Engraved By Boyd.* | *Published By Joseph Delaplaine.* | *Fisher Ames Esqr* | *Rogers & Esler. Printers.* [245 II]

27 James Fennell.

Stip., rect. Full bust; seated to right; face slightly to right. 4.10×3.6 ins.

Ins.: *Wood Pinxt—Boyd Sct* | *Jas Fennell.* [251]

Hugh Bridport (1816)

Born in London in 1794, and probably learned to engrave there and to paint portraits. He came to Philadelphia in 1816, and taught drawing, engraved a few portraits and drew on stone for the early lithographers.

28 James Richards.

Stip., rect. Full bust, to left; face ¾ left. 5.2×4.5 ins.

Ins.: *Painted By Trott.—Engraved By H. Bridport.* | *James Richards, D. D.* [277]

29 William Tilghman.

Stip., rect. Half-length; seated to right; face ¾ right; book, ink-stand and pen on table to right.

Ins.: *W. Tilghman* | *Ch. Justice of the Supreme Court of Penns^a* | *Æt. 70.* | *Painted & Engraved by H. Bridport 1827.* [278]

Benjamin Brown (1812)

Located in New York from 1812 to 1819 as an "engraver and printer of book-plates, maps, etc."

30 Sir Philip Francis.

Stip., rect. Half-length, to front; star on left breast; face ¾ right. 3.7×2.12 ins.

Ins.: *Engraved by B. Brown. N. Y.* [279]

Frontispiece to "The Identity of Junius," by John Taylor. New York, 1812.

Joseph Callender (1751-1821)

Born and died in Boston, Mass. Callender was an engraver of book-plates, bill-heads, etc.; and in connection with Paul Revere he engraved illustrations for the Royal American Magazine, of Boston. For some time he was a die-sinker to the Massachusetts Mint.

31 The Fortune Hunter.

Line, rect. Woman arranging a wig on a man at window. 5.9×3.5 ins.

Ins.: over, *Vol: I—Engraved for the Royal American Magazine—N° VI.* | under, *J. Callender sculp.* | *The Fortune Hunter.* [293]

John W. Casilear (1811-1893)

Born and died in New York. He was a pupil of Peter Maverick, and became one of our best line and banknote engravers. After studying in Europe, about 1840, he gained reputation as a painter of landscape.

32 A Sibyl.

Line, rect. Female figure, nearly half-length, to right; head draped; face upturned to left; book in left hand; tree in left background. Seal of Art Union in title. 9.14×7.14 ins.

Ins.: *Painted By Dan^l Huntington.—Engraved By J. W. Casilear* | *A Sibyl.* | *From the original picture—in the possession of the* | *American Art Union—published exclusively* | *for the Members—for the year 1847.* | (Copyright, 1847.) [ ]

William Charles (Died in 1820)

Born in Scotland and came to New York in 1801, from Edinburgh; and removed to Philadelphia about 1814. He is best known by his series of etched caricatures of events in the War of 1812 and in local politics.

33 Scene on the Frontier.

Etch., double rect. To left, a British officer receiving a scalp from an Indian, who carries a knife and tomahawk marked "G. R." and a gun labelled "Reward for Sixteen Scalps." To right, an Indian scalping an American officer.

Ins.: over, *A Scene on the Frontiers as practiced by the Humane British and their Worthy Allies*—| under, *W^m Charles, del et Sculp.* | four lines doggerel in two columns. [329]

34 Stephen Girard.

Etch., double rect. Full-length man; standing; profile, left; leaning with both hands on counter and gazing at a Spanish dollar in clouds; inscriptions above. 13.2 × 10.1 ins.

Ins.: *W. Charles Del et Sculp.* | *The Ghost of a Dollar or the Bankers Surprize* [313]

35 Family Electioneering.

Etch., rect. To left, two men—one with two little birds on head and a halo of "false promises, etc.," and pointing to "Mayor's office | Attendance from | 10 till 1 O clock"—greet a delegation of seven farmers with whips; legends from mouths.

Ins.: *Pub^d at Charles Repositary of Arts* | *New York 1807*— | *Family Electioneering—or Candidate Bob in his Glory.* | [332]

36 John Bull at New Orleans.

Etch., double rect. Caricature. John Bull being pulled out of a bog by the ears by an American officer to right and an American rifleman to left. 9.3 × 13.6 ins.

Ins.: *Sold by S Kennedy Chesnut Street Philad^a —W^m Charles Sculp | John Bull Before New Orleans 8^th of Jan^y 1815* [318]

37 John Bull as Ship-baker.

Etch., double rect. Caricature. In center, George III, with crown on head, pushes a new batch of ships into an oven; two attendants bear on trays other ships; one attendant to left, with "French Dough Trough." 9.8×12.15 ins.

Ins.: *Philad^a Pub^d and sold Wholesale by W^m Charles.—Enter'd according to act of Congress— Charles del et Sculp— | John Bull making a new Batch of Ships to Send to the Lakes* [315]

John Cheney (1801-1885)

Born and died in Connecticut. Learned to engrave in Boston and studied art in Europe. He was an unexcelled line-engraver of small heads and book illustrations.

38 Joshua Bates.

Line, rect. Three-quarter length; standing; face slightly to right; left hand grasps the lapel of coat; right hand on table containing two books. Two columns in background, with curtain. 5.6×4.6 ins.

Ins.: *Painted by W. E. West—Engraved by J. Cheney | Joshua Bates* (auto.) [ ]

Private plate.

Cephas G. Childs (1793-1871)

Born and died in Pennsylvania. Taught to engrave by Gideon Fairman in Philadelphia. In 1845 Mr. Childs abandoned engraving for editorial work.

39 Simon Bolivar.

Stip., vign. Half-length, in uniform; face slightly to right; arms of Bolivia in title. 9.7×6.6 ins.

Ins.: *Gravado por C. G. Childs | El Libertador—Simon Bolivar. | Presidente De La Republica De Colombia. | Engraved From the original picture presented by Bolivar to Judge Prevost.* [341]

40 Lafayette.

Stip., vign. Full bust, in civilian dress; face ¾ left. 4.15×4.13 ins.

Ins.: *Lafayette | Painted by A. Scheffer | Engraved and Published by G. Fairman & C. G. Childs 45 Sansom St* [348]

Thomas Clarke (1797)

Clarke worked in Boston, Philadelphia and New York, but his career is obscure; he went south, became deranged and committed suicide, after 1801.

41 Alexander Suworow.

Stip., oval. Nearly half-length, in uniform, to left; face ¾ left; six orders on breast. 4.7×3.8 ins.

Ins.: *T. Clarke Sculpt | Field Marshal | Prince Alexander Suworow | Aged 69. | Published by W. Cobbett, New York, 1800.* [407]

42 George Washington.

Stip., decorated circle in rect. Three figures in front of an obelisk, on the right of which is a bust portrait of Washington, with inscription, "G. Washington | There is | Rest in | Heaven." Over obelisk a weeping willow; engraver's name inside circle; title on tablet at bottom; black outside rectangular border. 8.3×8.1 ins.

Ins.: *T. Clarke Sculpt 1801 Boston.* | *Sacred to the Memory of the Illustrious G. Washington.* [408]

43 Resurrection of a Pious Family.

Stip., rect. Allegorical group of seven figures. 25.2 × 19.6 ins.

Ins.: *The Original Picture Painted by the Revd Wm Peters.—David Longworth—Direxit—Engrav'd by Thos Clarke New York* | *The Resurrection of a Pious Family—from their Tomb at the Last Day.* | *O Death! where is thy Sting!—O Grave! where is thy Victory!* | *Corinthians 1st Epistle XV Chap: 55 Verse.* | *New York Published by David—Longworth at the Shakspeare Gallery* [417]

Edward W. Clay (1792-1857)

Born in Philadelphia and died in New York City. Clay studied law and was admitted to the Philadelphia bar in 1825; but he learned to etch and to engrave in the stipple manner. Later in life he was a clerk in the Chancery Court of Delaware.

44 The Nation's Bulwark.

Etch., vign. Caricature of a militia muster; many of the faces are portraits, including Cephas G. Childs, third man from the right. 7.7 × 13 + ins.

Ins.: *Clay* | *Copy Right Secured—Sketches of Character No 1* | *Pub. for the Proprietors by R. H. Hobson, Chesnut St Philada 1829.* | *The Nations Bulwark.* | *A well disciplined Militia* [393]

Joseph Cone (1814)

Born in New Jersey. Worked as an engraver in Philadelphia, in 1814–1819, and in Baltimore in 1820–1824. He was living again in Philadelphia in 1830.

45 William H. Winder.

Stip., rect. frame, ornad. Half-length; seated to right; arms folded; face front. 8.11×6.13 ins.

Ins.: *Painted by J Wood.—Engraved by J. Cone.* | *William H. Winder Esq.* | *Published by J. Cone, Baltimore, 1824:* | *Schoyer, Printer.* [426]

46 Philadelphia.

Line, rect.

Ins.: *Drawn by T. Birch.—Engraved by J. Cone.* | *Philadelphia.* | *From Kensington.* | *Pub: by C. G. Childs.* [429]

Isaac Mosely Danforth (1800-1862)

Born in Connecticut; died in New York City. He was a pupil of Asaph Willard in Hartford; and later spent ten years in London, as an engraver. In later life he was chiefly engaged in banknote engraving and printing.

47 Washington Irving.

Line, rect. Full bust; seated to left; fur collar on coat; face nearly front. 7.15×5.14 ins.

Ins.: *Painted By C. R. Leslie. R. A.—Engraved By M. I. Danforth* | *Washington Irving Esqre* | *London. Published July 12th 1831. by Colnaghi, Son & Co Printsellers to their Majesties. Pall Mall East.* [445]

48 Andrew Jackson.

Line, highly ornad broad rect. frame, surmounted by vase. Half-length; seated to front; face slightly to right; right arm on table containing book; spectacles in case in left hand; sword suspended in upper left-hand corner. In top of frame, the Capitol at Washington; in base, the Hermitage.

Ins.: *From Nature by—W. A. Staszewski* | *The Last Likeness Taken Of Andrew Jackson* (auto.)

Painted On Ivory By | *Proof—John W. Dodge And Engraved On Steel By M. J. Danforth.* | *New York 1843* | (Copyright, 1843.) [446]

I. As described.

II. Ornamental frame removed and relettered, *Painted by John W. Dodge.—Engd by M. J. Danforth.* | *Andrew Jackson* (auto.) | *Published By E. Anthony 205. Broadway, N. Y.* | (Copyright, 1843.)

Henry Dawkins (1754)

Originally a silversmith from London, he was engraving book-plates in New York in 1754. He went to Philadelphia about 1758, and engraved maps, book-plates, music, etc. Dawkins was arrested in New York in 1776 for counterfeiting paper money, and is last heard of as petitioning Congress for release from jail.

49 Nassau Hall.

Line, rect. 7.15×13.14 ins.

Ins.: *W. Tennant Del.—H. Dawkins Sculp.* | *A North West Prospect of Nassau-Hall, with a Front View of the President's House, in New Jersey.* [466]

50 Francis Hopkinson.

Book-plate; armorial; Chippendale. Plate-mark, 3.8×2.15 ins.

Ins.: motto, *Semper—Paratus* | *Francis Hopkinson* | *H. Dawkins Sculpt* [ ]

51 Samuel Jones.

Book-plate; armorial; Chippendale. 3.12×2.14 ins.

Ins.: Motto, *Trust—In God* | *Samuel Jones Esqr* | *Dawkins fc.* [ ]

52 Peter W. Yates.

Book-plate; armorial; Chippendale. Plate-mark, 3.7×3 ins.

Ins.: motto, *Ne Parcas—Nec—Spernas* | *Peter W. Yates Esq^r* | *H. D fc.* [ ]

53 Harbeson Bill-head.

Line, vign. Engraved script in a Chippendale border, surmounted by a similar cartouche containing a tea-kettle; other copper utensils and a sign-board arranged around design. 7.2×5.6 ins.

Ins.: *H. Dawkins, Fecit* [463]

This plate was engraved prior to May, 1765; as Benjamin Harbeson changed his shop and his sign on that date. He was located at "The Golden Tea-Kettle" in 1763.

George Delleker (1812)

Career obscure; but was engraving in Philadelphia in 1812–1824, inclusive.

54 William Bainbridge.

Line, vign. Full bust, in uniform, to front; face slightly to right. Under bust two olive branches with, on ribbon, "Avast! Boys—She's Struck." 6×5 ins.

Ins.: *G. Delleker—Sc* | *Commodore Bainbridge* | *Captur'd and destroy'd the Java.* | *Published by J. Kneass, 125 Market St. Phil^a* [477]

55 Oliver H. Perry.

Line, vign. Full bust, in uniform, to right; face ¾ right. Under bust two olive branches and a ribbon with, "We Have Met The Enemy—And They Are Ours." 6.2×4.13 ins.

Ins.: *Delleker—Sc* | *O. H. Perry Esq.* | *Hero of the Lake* | [482]

Richard W. Dodson (1812-1867)

Born in Maryland, died in New Jersey. Learned to engrave under James B. Longacre. He was a good line-engraver but went into other business about 1845.

56 Richard C. Moore.

Line, rect. Half-length, in full robes, to right; face front; right hand holding book. 4.11×3.11 ins.

Ins.: *Engraved by R. W. Dodson from the Original Painting by H. Inman.* | *Right Rev. Richard Channing Moore D.D.* | *Bishop Of The Diocess* (sic) *Of Virginia.* [496]

57 Daniel Webster.

Line, rect. Nearly half-length, to right; face ¾ right. 5.4×4 ins.

Ins.: *Painted by R. M. Staigg.—Eng. by J. Cheney & R. W. Dodson.* | *Danl Webster* (auto.) | *Printed & Published by R. Andrews. 116 Washington St. Boston* | (Copyright, 1848.) [592]

Amos Doolittle (1754-1832)

Born and died in Connecticut. Originally a silversmith, and thus learned to engrave. He engraved a number of maps, book-plates, portraits and general illustrations.

58 John Adams.

Line, rect. At top, American eagle with scroll inscribed, "Millions | For Our | Defence | Not A | Cent For Tri | bute." In a rect. surrounded by the arms of sixteen States, full bust, face ¾ right; with festoons and garland. Under rect., "John Adams President of the United States." 19× 15.8+ ins.

Ins.: *A New Display of the United States | New Haven, Printed & Sold, Wholesale by Amos Doolittle August 14. 1799* [509]

59 George Washington.

Etch., vign. Bust, in uniform; profile to right. Overhead an eagle with laurel wreath; engraver's name on flourish below bust. 3.4×2.8 ins.

Ins.: *A. Doolittle Sculp | Gen. George Washington, | Commander in chief of the | Armies of the United States. | Born Feb: 11th 1732 O. S. | Died December 14th 1799* [519]

60 Battle of Lexington and Concord. Plate II

Line, rect. 11.10×17.9 ins.

Ins.: over, *Plate II. View of the Town of Concord* | under, *A. Doolittle Sculpt* | in two columns, *1. Companies of the Regulars marching into Concord. | 2. Companies of Regulars drawn up in order | 3. A Detachment destroying the Provincials Stores | 4 & 5. Colonel Smith & Major Pitcairn viewing the Provincials | who were mustering on East Hill in Concord | 6. The Townhouse 7. The Meeting house* [527]

61 John Bull in Distress.

Etch., rect. A half-bull, half-peacock, pierced through the neck by a great hornet. From the hornet, "Free Trade & Sailor's Rights | You old rascal." From the bull-peacock, "Boo-o-o-o-hoo!!!" 6.6×10.6 ins.

Ins.: *The Hornet and Peacock | Or, John Bull in Distress. | Entered according to act of Congress the 27th day of March 1813 by A. Doolittle of the State of Connecticut.* [534]

Asher Brown Durand (1796-1886)

Born and died in New Jersey. He was an apprentice and later a partner of Peter Maverick, and he became a master in pure line-engraving.

About 1836, Durand became a reputable painter of landscape.

62 Andrew Jackson.

Line, rect. Full length, in uniform; standing, to front; face ¾ left; right arm across body with drawn sword, chapeau in left hand; to left, a horse held by an orderly; to right, a battle scene. 20.14 × 14.14 ins.

Ins.: *Painted by John Vanderlyn.—New York, Published June 1828.—Engraved by A. B. Durand.* | *General Andrew Jackson.* | *Printed by James R. Burton.* [600]

63 John M. Mason.

Line, rect. Full bust, to left; face ¾ left. 12.6 × 9.14 ins.

Ins.: *Painted by J. W. Jarvis Esq. 1809.—Published by F. D. Allen 1822—Copy Right secured.—Engraved by A. B. Durand* | *John M. Mason D.D. S.T.P.* | *President of Dickinson College.—Printed by Andrew Maverick* [616]

64 Michele Pekenino.

Line, vign. Half-length; seated to right; face ¾ right. 7.5 × 6.4 ins.

Ins.: *Mel Pekenino, Pen-Designer.* | *None but Nature taught him.* | *Drawn and Engraved by his friend A. B. Durand. New York. 1820.* [632]

65 Ariadne.

Line, rect. Nude figure lying on ground asleep; left arm thrown over head; trees in background; view of seashore to right, with galley hauled up and figures. 14.3 × 17.12 ins.

Ins.: *Painted by J. Vanderlyn—Engraved by A. B. Durand.* | *Ariadne.* | *Published by A. B. Durand, Hodgson, Boys & Graves, London, & Rittner & Goussil á Paris 1835* | (Copyright) | *Printed by A. King.* [682]

John Eckstein (1806)

Came to Philadelphia about 1806, and advertised himself as "formerly historical painter and statuary to the King of Prussia." Eckstein painted portraits, modelled in clay, and made a few engravings. He was living in 1822.

66 Martin Luther.

Mixed, rect. Three-quarter length; seated at table towards right, pen in right hand, left hand on book; face ¾ right; bookcase in right upper corner, curtain to left.

Ins.: *Holbein pinxit—John Eckstein sculpt* | *D. Martinus Lutherus* | *Natus 1483 Obit 1546 Æt. 63* [684]

67 Johann Friederick Schmidt.

Mixed. Three-quarter length; standing to left at pulpit, in gown and bands; profile, left; right hand raised, left forefinger on open book.

Ins.: *J. Eckstein pinxt & sculpt* | *Johann Friederick Schmidt* | *Prediger der Deutschen Lutherischen Gemeine in Philadelphia;* | *geb. den 9ten Januar 1746 in Deutschland; starb den 16ten May 1812.* [685]

68 William Staughton.

Stip., rect. Full bust; face ¾ left. 9×7.12 ins.

Ins.: *Painted & Engraved by John Eckstein 1812.* | *Revd William Staughton D.D.* | *Pastor of the Baptist Church in Sansom Street Philadelphia.* [686]

69 George Washington.

Stip., rect. Full length, in uniform; standing on pedestal; head to right; scroll in extended right hand; left hand on sword-hilt. To left, a bundle of fasces resting against tree, on branch of which hangs a cocked hat; in background, a battle. A tablet, on pedestal, is inscribed, "First in War | First in Peace | and | First in the Hearts of | his Country." 23.3×18.14 ins.

Ins.: *Design'd Engrav'd & Publis'd by John Eckstein Philad^a | To the Honorable the Society of the Cincinnati: | this Monument of Gen^l George Washington: | Is very respectfully inscribed by the | Artist | Copyright secured according to Law* [687]

David Edwin (1776-1841)

Born in England. Studied engraving under C. Jossi, and came to Philadelphia in 1797. Edwin became the most popular and prolific of stipple-engravers of portraits.

70 James Henry Leigh Hunt.

Stip., oval. Nearly half-length; face front. 3.13 × 3 ins.

Ins.: *D. Edwin Sc. | J. H. L. Hunt.* [783]

Frontispiece to "Juvenilia," etc. By J. H. L. Hunt. Philadelphia. H. Maxwell, 1804.

71 Thomas McKean.

Stip., rect. frame; McKean arms in base. Full bust; face ¾ left. 11.15 × 8.7 ins.

Ins.: *Thomas M^cKean, | Governor of the | Commonwealth of Pennsylvania. | Vice President of the State Society of Cincinnati &c. | Engraved by David Edwin from the Original Picture by Gilbert Stuart in the Possession of J. B. M^cKean Esq^r—* (Copyright, 1803.) | [814]

72 James Madison.

Stip., rect. Full length; standing to left; right hand on "Constitution of the United States" on table; left hand on arm of chair; globe, etc., on table; large column and drapery in background. 20.2 × 10.14 ins.

Ins.: *T. Sully Del.—Published by W. H. Morgan Philad^a—D. Edwin Fecit. | James Madison, | President of the United States.* [818]

73 Thomas Pinckney.

Stip., rect. Full bust, in uniform, to front; face ¾ left. 11.2×9 ins.

Ins.: *D. Edwin fc.* | *Thomas Pinckney Esq^r* | *Former Ambassador of the United States, to the Court of G. Britain.* [ ]

74 Simon Snyder.

Stip., rect. Half-length; seated to right; face ¾ right; holding roll of paper in right hand on table. 8.9×7.5 ins.

Ins.: *Sully Pinxt.—Printed in Colours by . . . Freeman—Edwin sculp.* | *Simon Snyder* | *Governor of the State of Pennsylvania* | *To the People of Pennsylvania this Portrait of the Man of their* | *Choice. Is respectfully dedicated by their Fellow Citizen* | *John Binns.* | *Philad. Pub. July 1809. Republished by T. W. Freeman August 1^st 1812.* [878 II]

75 George Washington.

Stip., rect. Full bust to left. 11.4×9 ins.

Ins.: *R. Peale Pinx^t—Printed in Colour's by H. Charles.—D. Edwin Sculp^t* | *General George Washington,* | *Published by H. S. Tanner, Philadelphia.* [903]

Third state of Hart 701.

George B. Ellis (1821)

Ellis learned to engrave in Philadelphia under Francis Kearny; he was a general engraver in that city until 1837.

76 William B. Wood.

Line, rect. Full bust, with ermine-trimmed cloak and cap; face ¾ left; slightly raised. 3.8×3 ins.

Ins.: *Mr. Wood,* | *As Stephen Foster.* | *Engraved by G. B. Ellis from a Painting by J. Neagle.* | *Lopez and Wemyss Edition. Published by A. R. Poole, Philadelphia 1827.* | (Copyright, 1827.)
[974]

C. F. Egelmann (1814)

Was working in Reading, Pa., in 1814. The plate exhibited is the only known example of his work.

77 Baptismal Record.

Line, ornad rect. In base, the "Lord's Supper"; above, the Savior in clouds addressing eleven of the Apostles who gaze upward; at sides, two winged figures holding up a garland of flowers; at sides in two rect. frames, "Paradise Lost." and "Paradise Found." 9.15×7.13 ins.

Ins.: *Engd and sold by C. F. Egelmann on Pennsmount near Reading.* [ ]

John G. Exilious (1810)

Career obscure, but he was working in Philadelphia in 1810–1814.

78 Pennsylvania Hospital.

Line, rect. 11.7×18.1 ins.

Ins.: *Drawn and Engraved by John G. Exilious, 1814.* | *South East View of the Pennsylvania Hospital* | under rect. a vignette of the "Good Samaritan" with inscription. [983]

Gideon Fairman (1774-1827)

Born in Connecticut, died in Philadelphia. He was taught to engrave on silver plate in Albany, N. Y., and came to Philadelphia in 1810. Fairman was identified with early American banknote engraving.

79 Samuel Johnson.

Line, rect. Half-length; seated to front; face slightly to left; left arm across body. 5.1 × 4.3 ins.

Ins.: *G. Fairman Sculpt | Samuel Johnson L.L.D. | Engraved for the first American edition of Johnson's Quarto Dictionary Published by M. Thomas. | Philadelphia | 1818 | J. Porter Printer* [990]

80 William Moultrie.

Stip., oval. Full bust, in uniform, to left; face ¾ left; masts of ship in battle-smoke to left. 5 × 3.11 ins.

Ins.: *Engraved by G. Fairman from an Original by C. Fraser | William Moultrie Esqr | Late | Governor of S. Carolina, and Major Genl | in the american revolutionary war.* [991]

Robert Field (Died in 1819)

Born in England, and there studied painting and engraving; died in Jamaica in 1819. Field came to the United States in 1793 and painted and engraved portraits; about 1808 he went to Halifax, Nova Scotia, and there followed his profession until 1818, when he went to London and then to Jamaica.

81 Alexander Hamilton.

Stip., rect. Full bust; face ¾ left. 10.11 × 8.10 ins.

Ins.: *J. Trumbull, Pinxit.—R. Field. Excudit. | Alexander Hamilton.* | Publication line cut off, "Boston, Published by Robert Field Augt 31st 1806." [1000]

82 William Shakspere.

Stip., oval frame on rect.; mask, dagger, ribbon and laurel above oval; under oval, two cupids as Tragedy and Comedy on each side of urn on base containing name, etc. Full bust; face ¾ left. 5.11 × 3.11 ins.

Ins.: *William | Shakespeare. | Born April 23, 1564. Died April 23, 1616.* | under right corner of rect., *I. S. d | Engraved by R. Field, from the original Picture in the | Collection of the Duke of Chandos.* [1002]

83 Sir John Coape Sherbrooke.

Rect. Head in stipple, body etched. Full length, in uniform; standing to front; face ¾ right; chapeau in right hand by side; left hand on hilt of sheathed sword, point resting on ground. 13.11×9.6 ins.

Ins.: *L^t Gen^l Sir John Coape Sherbrooke. G.C.B. | Gov^r Gen^l & Com^r of the Forces in British N. America. | Painted, Engraved and Published by. Robert Field. Halifax. N. S. 21 June 1816.* [1003]

84 Unknown Man.

An original water-color drawing of an unknown man by Robert Field.

Samuel Folwell (1765-1813)

Apparently born in New England; died in Philadelphia. He came to Philadelphia in 1798, as a miniature-painter, cutter of silhouettes and "worker in hair." He engraved a very few plates, working as an amateur.

85 Henry Holcombe.

Stip. and roulette, oval. Full bust; face ¾ right. 3.10×3 ins.

Ins.: *S. Folwell Sc^t | Henry Holcombe, D.D.* [1006]

Gilbert Fox (1795)

Born in England about 1776; learned to engrave in London, and came to Philadelphia in 1795. Fox later became a comedian, and Joseph Hopkin-

son wrote "Hail Columbia" for his benefit night in 1798. He was living in 1806, engraving between theatrical engagements.

86 Chestnut Street Theatre, Philadelphia.

Etch., rect. 7.13×10.15 ins.

Ins.: *Drawn & Published by W. Birch near Bristol 1804.—Gilbert Fox Aquafortus | Destroy'd by Fire in 1820. | The late Theatre in Chesnut Street Philadelphia.* (Restrike.) [1012]

John L. Frederick (Died in 1880)

Frederick was a general engraver in Philadelphia from 1818 until 1845, though sometimes engaged in other business.

87 Joseph Eastburn.

Mixed, rect. Full bust; face front. Below rect. is a view of the Mariners Church, Philadelphia. 2.10×7.5 ins.

Ins.: *M. Bowman Pinxt—J. L. Frederick Sc | Joseph Eastburn. | This Likeness was taken in the Mariner's Church without the knowledge or desire of the Speaker.* | (Copyright, Aug. 12, 1802.) *Printd by C. Woodward.* [1017]

John Galland (1796)

Career obscure; was working in Philadelphia in 1796–1817, inclusive.

88 George Washington.

Stip., rect. Three-quarter length, in uniform; seated to right at table; face ¾ right; sword under right arm; plan in right hand; left hand on plan, cocked hat to right, with camp in right background; arms of United States in title. 11.5×8.13 ins.

Ins.: *F: Bartoli Pinx:—J: Galland Sculp:* | *His Excellency George—Washington Lieut Genl* | *of the army—of the* | *United—States* | *of—America.* | *Dedicated to Commodore—John Barry and the Officers of the* | *Navy and Army of—North America* | *by Ferrai & Dupin* | *Baltimore* [1024]

This is the second state of this plate.

Elisha Gallaudet (1730-1800+)

Born and died in New York State. He was born of Huguenot parents in New Rochelle, N. Y., and was in business as an engraver in New York in 1759. His chief work was book-plate engraving.

89 George Whitfield.

Line, oval in rect. Half-length, in gown, wig and bands; face ¾ right; both arms upraised; inscription on panel below oval. 5.1 × 3.4 ins.

Ins.: *George Whitefield. M.A.* | *Elisha Gallaudet —Sculpt N York. 1774* [1025]

90 New York Society Library.

Book-plate. Line, rect. Quartered shield; crest, Apollo in clouds; supporters, Minerva and Mercury; a town and various emblems in base. 4.14 × 3.7 ins.

Ins.: on ribbon, *New-York-Society-Library* | *E. Gallaudet Sct*

91 J. Van Rensselaer.

Book-plate. Line; armorial; Chippendale; no motto. 4.12 × 3.7 ins.

Ins.: *Ier Vn Rensselaer* | *E. Gallaudet Sct 1762*

Thomas Gimbrede (1781-1832)

Born in France, died at West Point, N. Y. Gimbrede came to New York in 1802 and did much work for the book publishers of that city. From 1819 until his death he was drawing-master at the Military Academy, though he still engraved.

92 Andrew Jackson.

Stip., vign., oval frame, decorated. Half-length, in uniform; face ¾ left. Above oval, in rays of light and clouds, "New Orleans"; at base of oval, military trophies, alligator and water. 9.1×7.8 ins.

Ins.: *Wheeler Pinxt N. O.—Gimbrede Sct | Major Genl Andrew Jackson | Of the United States Army. | Published by T. Gimbrede No 201 Bowery, New York. | Copy right Secured according to Law 1816.* [1055]

93 Napoléon, François Charles Joseph.

Stip., oval. Half-length, to front; face ¾ right; star on left breast; ribband over right shoulder; arms in title below oval. 5.7×4.2 ins.

Ins.: *Isabey à Vienne. | Mars 1815. | Napoléon—François | Charles—Joseph | Prince—de Parme | Né le 20 Mars 1811. | Gravé par Gimbrede N. Y.* [1072]

94 Timothy Pickering.

Stip., broad rect. lined frame. Half-length; seated; face ¾ right. 6.2×5.4 ins.

Ins.: *Engraved by T. Gimbrede from an Original Picture by S. L. Waldo. | Hon. Timothy Pickering. | Printed by E. Valentine. N. Y.* [1078]

95 Winfield Scott.

Stip., rect. Three-quarter length, in uniform; standing, with left hand on cannon; right arm pointing with sword across body; Congress medal in title below. 13.12×10.15 ins.

Ins.: *T. Gimbrede Del. & Sculpt. | Major General Winfield Scott. | of the United States Army. | Proof. | Printed by H. J. Winslow, 82 Nassau St | Publishd by Justin Carpenter | Copyright secured* ** [1090]

Christian Gobrecht (1785-1844)

Born and died in Pennsylvania. He was apprenticed to a clock-maker and was apparently a self-taught engraver. He engraved some good plates; but in 1836 he was appointed designer and die-sinker to the United States Mint and remained there until his death.

96 George Washington.

Stip., rect. single line. Full bust; face ¾ left; after Stuart portrait. 7.8×6.5 ins.

Ins.: *Drawn By B. Trott.—Engraved By C. Gobrecht.* | *George Washington.* | [1115]

Abraham Godwin (1763-1835)

Born and died in New Jersey. After serving in the Revolution, he was apprenticed to A. Billings, an indifferent engraver of book-plates, and he made a few plates. He was later the proprietor of a hotel in Passaic and much interested in the militia of New Jersey. He was the father of the late Parke Godwin.

97 Adam Naming Beasts.

Line, a rect. frame on base containing inscription; over rect., an eagle holding festoons extending down side of rect.; inside rect., Adam under tree surrounded by beasts. 10.8×7.2 ins.

Ins.: on drapery, *Adam* | *Giving Names* | one line | on base, *And Adam gave names to all cattle, and to the fowls of the air, and to every* | *beast of the field:* | *A. Godwin Sculpt 1790* | *Engrav'd for the American Edition of Brown's Family Bible.* [1119]

Charles Goodman (1790-1830)

Born and died in Philadelphia. He was a pupil of David Edwin and later went into business with

his fellow apprentice Robert Piggot. In 1822 Goodman abandoned engraving for the profession of law.

98 Charles Kean.

Stip., vign. Three-quarter length, in costume; moving to right; face ¾ right; holding knife in right hand and scales in left. 6.5×4.15 ins.

Ins.: *Drawn by Jno. Neagle—Engraved by C. Goodman | Mr. Kean as Shylock* | two lines | *From the original Sketch drawn from recollection. Philad.* [1121]

Goodman and Piggot (1815)

An engraving firm made up of Charles Goodman and Robert Piggot, working in Philadelphia until about 1822.

99 Joseph Pilmore.

Stip., rect. Full bust, in robes and bands; face ¾ left. 5.10×4.10 ins.

Ins.: *Painted by John Neagle.—Engraved by C. Goodman & R. Piggot. | Revd Joseph Pilmore D.D. | Pub. as the act directs July 1819 by Jno. Neagle No. 288 So. Front St. Philada* [1149]

100 Caspar Wistar.

Stip., rect. Full bust, to left; seated; face nearly front. 4.15×4 ins.

Ins.: *Painted by B. Otis.—Engrav'd by C. Goodman & R. Piggot. | Caspar Wistar M.D. | Late Professor of Anatomy to the | University Of Pennsylvania | and President of the American Philosophical Society &c. &c. | From The Original Picture | In the possession of Mrs Wistar.* [1157]

A. W. Graham (1832)

Born in England; and studied engraving under Henry Meyer, a well known London engraver. Graham came to the United States about 1832; he was located in New York until 1838, and then went to Philadelphia for a time. He was an excellent line-engraver of landscape, buildings, annual plates and banknotes; and was living in New York as late as 1869.

101 Girard College, Philadelphia.

Line, rect. View of main and four accessory buildings. 11.15 × 19.6 ins.

Ins.: *Designed and executed by Thomas U. Walter Archt—Engraved by A. W. Graham | Girard College For Orphans* | (cut close to last line.)

[ ]

George Graham (1797)

Career obscure. Graham was seemingly working in Philadelphia in 1797, and in New York in 1804; he was again in Philadelphia in 1813.

102 John Adams.

Mez., rect. Full-length; standing to front; right hand extended; left hand holding scroll inscribed "Federal | Constitution"; sword at hip; in right upper corner, in an arched niche, The Temple of Fame. 17.5 × 13 ins.

Ins.: *Publish'd by Dr John Berkheanhead—Engrav'd by Geo. Graham | John Adams, | President of the United States of America. | Hail! Noble Chief! Protector of the cause Of purest Freedom Founded on the Laws.* [1160]

103 Alexander Hamilton.

Mez., rect. Full length; standing, with paper in right hand; left hand on table; face ¾ left; col-

umn and drapery in background. 20.2 × 13.8 ins.
Ins.: *Alex^r Hamilton | Printed by Reynolds.*
[1164]

104 Robert R. Livingston.

Mez., rect. Half-length; seated to left; paper in left hand; face ¾ left. 15.4 × 12.2 ins.
Ins.: *Painted by G. Stuart.—Engrav'd by G. Graham. | Robert R. Livingston, Esq. | Printed by I. Reynolds | Published by J. Jarvis.* [1166]

Enoch G. Gridley (1803)

Career obscure; but he was engraving in New York in 1803–1805 inclusive, and was later working for Philadelphia publishers. The latest date noted on any of his plates is 1814.

105 Aaron Burr.

Stip., oval in rect. Bust; profile, right. 4.11 × 3.2 ins.
Ins.: *E. Gridley Sc. | A. Burr Esq.* [1179]

William Haines (1802)

Born and died in England. Haines came to Philadelphia in 1802, and painted portraits in water colors and engraved a number of excellent stipple portraits. He returned to England about 1809.

106 Sir William Jones.

Stip., vign. Bust in outline; head finished; face to right. 5.7 × 4.5 ins.
Ins.: *A. W. Devis Pinx^t—W. Haines Scu^t | S^r William Jones Kn^t | Ætatis 47.* [1203]

111. Hair trimmed close to head; all lettering erased, and relettered, *Henry Clay Esq.*

The second state of the plate is inscribed "Henry Clay Esq."; but the hair is untrimmed, as in first.

107 William Shippen, Jr.

Stip., rect. Bust in outline; head finished; face ¾ right. 5.5 × 4.11 ins.

Ins.: none. [1214]

The only example known, and it was probably never published. It was obtained along with proofs of Haines' engraving of Drs. Barton, Rush and Wistar, and the water-color drawings made by Haines from which to engrave; a drawing of Dr. Shippen was included.

William Hamlin (1772-1869)

Born and died in Providence, R. I. Hamlin was a maker of nautical instruments and was a self-taught engraver. He is chiefly known for his numerous portraits of Washington.

108 George Washington.

Mez., rect. Three-quarter length, in civilian dress; seated to left, legs crossed; right hand on a plan on table; column and drapery in background. 7.3 × 5.10 ins.

Ins.: *E. Savage pinxet—W^m Hamlin Sculp. Providence | George Washington Esq^r | Ob^t Decbr 14^th 1799, Æ. 68* [1239]

Samuel Harris (1783-1810)

Born and died in Massachusetts. He was an apprentice to the Boston engraver Samuel Hill; but he entered Harvard College in 1808, and was accidentally drowned in 1810.

109 Samuel Adams.

Stip., oval. Bust; face ¾ right. 3.2×2.9 ins.
Ins.: *S. Harris. sc.* | *Samuel Adams Esq.* [1265]

110 Edward Preble.

Stip., oval. Half-length, in uniform; face ¾ right. 3.5×2.9 ins.
Ins.: *S. Harris sculp.* | *Commodore Preble.* [1271]

Charles P. Harrison (1783-1850+)

Born in England, died in New York. He came to Philadelphia with his father—Wm. Harrison Sr., in 1794. C. P. Harrison was an engraver and copper-plate printer.

111 Richard M. Johnson.

Line, rect. and one line. Half-length, in citizen's dress; seated to right; face nearly front; right hand on hilt of sword.
Ins.: *Painted By Wood—Engravd By C. P. Harrison* | four lines | *Colo Richard M. Johnson.* | *Of Kentucky.* | *The Victorious Commander of the Kentucky mounted* | *Volunteers in the memorable Battle on the banks of the* | *River Thames Octr 5th 1813.* | *Proof.* [1280]

William Harrison, Jr. (1797)

Came to Philadelphia with his father in 1794, and was engraving in 1797; he worked in Philadelphia at least as late as 1819, being chiefly engaged in banknote work.

112 Thomas Jefferson.

Stip., oval. Full bust; face ¾ left. 4.8×3.12 ins.
Ins.: *Engrav'd by Harrison Junr* | *Thomas Jefferson* | [1288]

Robert Havell (1815)

Born in England, and was engraving in London in 1815. He came to New York about 1840 under an engagement to engrave plates for the quarto edition of Audubon's "Birds of America." He worked at Sing Sing, N. Y., and engraved a number of views of American cities.

113 Baltimore, Maryland.

Aquatint, rect. 12.14 × 18.13 ins.

Ins.: *Painted & Engraved by Robt Havell.* | *View Of The City Of Baltimore.* | *From The Telegraph.* | *Published by W. A. Colman. 205. Broadway, for Robt Havell. Sing Sing. N. Y. Printed by W. Neale.* | (Copyright, 1847.) [ ]

James Hill (1803)

Career obscure; was working in Charlestown, Mass., in 1803.

114 Resurrection of a Pious Family.

Stip., rect. Allegorical group of seven figures. 12.2 × 15.10 ins.

Ins.: *Engraved by James Hill, Boston* | *The Original Picture Painted by the Revd Willm Peters* | *The Resurrection of a Pious Family from their Tomb at the Last Day.* | *O Death! where is thy sting. O Grave, where is thy Victory.* [1359]

John Hill (1770-1850)

Born in London; died at West Nyack, N. Y. Hill did very considerable work in London before he came to the United States in 1816. He lived in Philadelphia in 1816–1824, and in New York in 1824–1839.

115 Landscape Album.

This series of aquatint views, made after paintings by Joshua Shaw, was published in 1820 by Matthew Carey, of Philadelphia. [1343]
Volume, oblong quarto; nineteen plates.

116 Philadelphia, Pa.

Aquatint, rect. Colored. 15.15×23.4 ins.
Ins.: *Painted by I. W. Hill,—Engraved, Printed & Colour'd by I. Hill.* | *Philadelphia.* | *From Fair Mount, looking down the River Schuylkill.* | *Published by James E. Betts N° 214 Broadway New-York.* | (Copyright, 1836.) [1350]

Samuel Hill (1789)

Working as a general engraver in Boston as early as 1789. The latest date of his plates noted is 1803. The larger part of his work is found in the Massachusetts Magazine.

117 Federal Hall, New York.

Line, rect. 8.3×7.7 ins.
Ins.: *Engraved for the Massachusetts Magazine 1789. Vol. I. No. VI.* | *S. Hill Sculp^t* | *View of the Federal Edifice in New York* [1403]

William Hoogland (1815)

Career obscure; but was a designer and engraver of banknotes in New York in 1815. He worked in Boston for some time.

118 William E. Channing.

Line, rect. Half-length; seated to front; face ¾ left; right arm on table with book; draped in dark mantle. 10.6×8.6 ins.

Ins.: *Engraved by W^m Hoogland, from a picture painted by Chester Harding.* | *William E. Channing, D. D.* | *New York. Published 1829.* [1418]

119 Pilots' Charitable Society, New York.

Line, rect. line. Certificate of membership in the above society, with engraved script. Above, a vignette showing Charity seated amid clouds, with three children. Below, view of entrance to New York harbor, with pilot-boats, etc. Upper vignette, 2.13×4.12 ins.; lower vignette, 3.8×14.13 ins.

Ins.: *Designed and Eng^d by Hoogland* [1440]

H. H. Houston (1796)

Probably born in Ireland, as he worked in Dublin before coming to the United States in 1796. He apparently returned to England about 1798.

120 John Adams.

Stip., rect. Three-quarter length; seated to left; face slightly to left; hands crossed on book on lap; column and drapery in background, arms of United States in title. 11.7×9 ins.

Ins.: *Drawn & Engrav'd by H. Houston.* | *His Excellency John—Adams President* | *of the United —States of America.* | *Respectfully Dedicated to the —Lovers of their Country* | *and Firm Supporters —of its Constitution* | *Published by D. Kennedy. 228 Market S^t Philad^a* [1454]

121 John Philip Kemble.

Stip., oval. Full bust, in costume; nearly profile, left; printed in colors. 4.2×3.7 ins.

Ins.: *Steward pinx^t—Houston fc.* | *J. Kemble in the character of* | *King Richard the third.* | *Philadelphia. Publish'd by Freeman & Co: N^o 68 North 3^d S^t August 16^th 1796.* [1460]

122 Thaddeus Kosciuszko.

Stip., oval. Full bust, in uniform; plumed cap on head; face ¾ right; order of the Cincinnati and one other on breast. 8.6×6.11 ins.

Ins.: *T. Grassi pinxt—H. I. Houston Scult | Thaddeus Kosciuszko* [1461]

123 George Washington.

Stip., oval. Full bust, in uniform; face ¾ right; order of Cincinnati on left breast. 5.2× 4.6 ins.

Ins.: *Houston Sc | George Washington Esqr | Philada Published for Thos Condie Bookseller.* [1466]

Frontispiece to The Philadelphia Monthly Magazine, Vol. I. 1798.

William Humphrys (1794-1865)

Born in Dublin, died in Genoa, Italy. He was a pupil of George Murray, in Philadelphia, and went to England in 1823 and worked there for a number of years for American publishers.

124 Gregory T. Bedell.

Stip., octag. ornad frame. Half-length, in robes and bands; seated to right; face ¾ right. Over frame, St. John the Baptist and three figures; at sides with drapery, "Holy Bible" and "Common Prayer"; name on drapery below frame. 7.3× 4.11 ins.

Ins.: *Rev | Gregory T. Bedell | A.M. | Painted by C. Lawrence. Engraved & Published by W. Humphrys & J. Nesmith. Philadelphia. 1823.* [1469]

125 Business Card of W. Humphrys.

Line, vign. Art seated to left, supporting a copper plate on lap, with etching needle in right hand; to left, a cherub with hand on plate; above, rays of light descending from clouds. 3.6× 3.12 ins.

Ins.: *W Humphrys sculp* | *W. Humphrys.* | *Engraver* | *of History, Landscape, &c.* | *Philad^a* [1473]

Nathaniel Hurd (1730-1777)

Born and died in Boston. Hurd was a gold and silversmith and engraved on copper to meet occasional demands. He was engraving as early as 1749.

126 Joseph Sewall.

Line, rect. Half-length in oval frame on base, with coat of arms in oval over base of oval frame; face front; bands and large collar to cloak. 7.4×4.5 ins.

Ins.: *Ob. 27 June 1769. Ætat, 81—* | *Joseph Sewall, D.D.* | *Pastor of the Old South Church Boston.* | *Vita Bene—Acto Efficit Senectutem—Jucundam* | *Engrav'd & Sold by Nat Hurd Boston. 1768.* [1476]

127 Masonic Certificate.

Line, vign. Six columns on base of seven steps; each column surmounted by full length figures of Faith, Hope, Charity, etc. Two inner columns spanned by arch inscribed, "Incoctum Generoso Pactus Honesto." On arch, three busts with Masonic emblems. On steps below a coat of arms, with motto, "Follow Reason." Engraved script inside columns. 10.4×7.5 ins.

Ins.: *Brother N. Hurd Boston fecit—* [1477]

128 Massachusetts Loan Certificate.

Engraved rect., border orna^d, broadest band on left side. At top in ornamented script, "Province of the Massachusetts Bay"; printed text, issued in 1773; embossed seal. 7×8.2 ins.

Ins.: on left orna^d band, *Nath^l—Hurd—Sculp.—1760* [1479]

129 Francis Dana.

Book-plate; armorial; Chippendale. Plate-mark, 4.2×2.12 ins.

Ins.: over, *N°* | motto, *Cavendo tutus* | *Francis Dana* | *N. H. Sc*[p] [ ]

130 Benjamin Greene.

Book-plate; armorial; Jacobean; rect. 3.4×2.8 ins.

Ins.: motto ribbon empty: *Benjamin Greene* | *N: H: Sc*[p] [ ]

131 Harvard College.

Book-plate; armorial, in circle containing inscription and surrounded by olive branches; motto on scroll above. 3.4×2.14 ins.

Ins.: motto, *Detur Digniori* | *Sigill: Coll: Harvard: Cantab: Nov: Angl: 1650.* | *Christo Et Ecclesiæ* | *N: Hurd fculp* [ ]

132 Harvard College.

Book-plate; armorial, in circle orna[d] with crest above; beneath circle, drapery with Chippendale decorations, containing the name "Thorndike." 5.6×3.1 ins.

Ins.: same as above about arms: below drapery, *N. Hurd Sc—Boston.* [ ]

133 John Lowell.

Book-plate; armorial; Chippendale. Plate-mark, 4.3×2.11 ins.

Ins.: over, *N°* | motto, *Occasionem Cognosce.* | *John Lowell* | *N: Hurd Sc*[p] [ ]

134 John C. Williams.

Book-plate; armorial; ribbon and wreath. 3×2.8 ins.

Ins.: motto, *Cognosce—Occasionem.* | *John C. Williams* | *N. H. Sc*[p] [ ]

Thomas Illman (1824)

Born in England, and was engraving in London in 1824. He came to New York about 1830, and at once formed the engraving and printing firm of Illman & Pilbrow. He was a good engraver in stipple and mezzotint.

135 George Washington.

Stip., rect. Full bust; face to left. Below rect. a seated figure of Liberty, with eagle and shield. 8.14×7.6 ins.

Ins.: *Painted by Stewart.—Engraved by Illman & Pilbrow.* | *Washington.* | *Printed by Illman & Pilbrow.* [ ]

David Claypoole Johnston (1797-1865)

Born in Philadelphia; died in Boston. He was an apprentice to Francis Kearny; and in 1819 he was issuing caricatures over his own name. He became an actor in 1821, and in 1825 he settled in Boston as a designer and engraver and the publisher of "Scraps," an annual series of caricatures of local, social and political significance.

136 Charles Matthews.

Etch., vign. Group of seven figures in costume. Plate-mark, 7.14×8.14 ins.

Ins.: *Characters In The Polly Packet As Represented By* | *Mr Matthews.* | names in two columns | *Sketched (from memory.) Engraved & Published by D. C. Johnston* [1489]

137 Charles Matthews.

Etch., vign. Group of six figures in costume in front of a diligence; names below each. 7.8×9.8 ins.

Ins.: *Mr Matthews* | *At Home in the Diligence.* | *Sketched, (from memory) Engraved & Published by D. C. Johnston.* [1490]

138 Mrs. Morris.

Stip., rect. Full bust; high cap; face ¾ left. 3.7×2.13 ins.

Ins.: *The Late | Mrs Morris | Drawn & Engraved by D. C. Johnston | Lopez & Wemyss Edition | 1828.* | [1493]

Thomas Johnston (1708-1767)

Born and died in Boston. Johnston was probably a self-taught engraver; he engraved maps, bookplates, music and buildings.

139 Plan of Boston.

Line, rect., map. Title in oval on base surmounted by the arms of Gov. Burnet; figures about base. 10.14×14.8 ins.

Ins.: dedication, *To | His Excellency | William Burnet Esqr | This Plan of | Boston in New England | is humbly Dedicated by His Excellencys | most obedient and | humble Servant | Will Burgiss | Boston N. Engd Planted A. D. MDCXXX* | at bottom, *Engraven by Thos Iohnson Boston. | N. E.* | [1504]

140 Quebec, Canada.

Line, rect. 6.14×8.15 ins.

Ins.: *Quebec, The Capital of New France, a Bishoprick, and | Seat of the Soverain Court.* | four columns of three, three, three and five lines | under rect., *Engrav'd & Printed by Thos Johnson for Step. Whiting.* [1505]

141 Battle of Lake George.

Line, rect. In two sections. To left, a bird's-eye view of the march of troops. To right, view of a camp and a battle. The map shows the river and plans of Forts William Henry and Edward. 13.14×17.8 ins.

Ins.: *S. Blodget, del.—Thos Johnston Sculp.* | *To His* | *Excellency William Shirley Esqr Captt* | *Geneneral & Governour in Chief in & over his Majesty's Province* | *of ye Massachusetts Bay in New England, Major General & Commander in Chief* | *of all his Majesty's Land Forces in North America, This Plan of ye Battle* | *fought near Lake George is with all humility dedicated by your Excellency's most* | *devoted Humble Servt Saml Blodget.* | *A Prospective Plan of the Battle fought near Lake George on the 8th of September 1755, between 2000 English with 250* | *Mohawks under the command of General Johnson and 2500 French and Indians under the Command of General Dieskau* | *in which the English were Victorious, captivating the French General with a number of his Men, killing 700 and putting the rest to flight.* [1501]

142 William P. Smith.

Book-plate; armorial; Jacobean; rect. 5.3 × 3.13 ins.

Ins.: *Thomas Johnston Sculp:* | motto, *Deus Nobis Hæc Otia Fecit* | *William P. Smith A M*

William R. Jones (1810)

Was working in Philadelphia from 1810 until 1824, inclusive.

143 Benjamin Rush.

Stip., rect. frame. Full bust; face ¾ right. 6 × 5.2 ins.

Ins.: *Drawn By W. Haines.—Engraved By W. R. Jones.* | *Benjn Rush, M. D.* [1524]

144 Daniel D. Tompkins.

Stip., rect. frame. Half-length; seated to front; face ¾ left; left elbow on table. 5.15 × 4.15 ins.

Ins.: *Painted By T. Sully.—Engraved, By W. R. Jones.* | *Danl. D. Tompkins,* | *Vice President of the United States.* [1527]

Joseph Justice (1804)

This mediocre engraver appears in New York in 1804, working with John Scoles; and he was possibly a pupil of that engraver. From 1810 to 1833 he was located in Philadelphia.

145 St. John in the Isle of Patmos.

Stip. and etch., rect. St. John kneeling to front on right knee; face ¾ left; right hand to breast; left arm upraised; rocks and sea in background. 9.14×6.6 ins.

Ins.: *JJ. Sc^{t}* | *S^{t} John in the Isle of Patmos* [1563]

Francis Kearny (1780-1833+)

Born in New Jersey; living in Philadelphia in 1833. He learned to engrave under Peter R. Maverick, in New York; and was in business as an engraver in Philadelphia in 1810. He was later largely interested in banknote work.

146 Marquis de Lafayette.

Line, rect. frame. Full length, in uniform; standing; face ¾ left; right arm extended; left hand on sword by side; horse, negro servant and soldiers in background. 18.11×14.11 ins.

Ins.: *La Fayette.* | *in 1781.* | four lines on either side of title | *Painted by L. le Paon, Historical Painter to the Prince of Condè, Engraved by F. Kearny Philadelphia 1824.* | *Published by F. Kearny. 96 Chesnut S^{t}* [1569]

147 John Quincy Adams.

Stip., rect. frame, orna^{d}. Half-length; seated; face to right. 10.2×8.11 ins.

Ins.: *John Quincy Adams.* | *Engraved, by F. Kearny, from a portrait by King; from Delaplaine's, National Gallery.* | *Published by B. O. Tyler.* | *Washington City.* [1565]

Thomas Kelly (1795-1841)

Career obscure. Kelly was working in Boston in 1823; in Philadelphia in 1831–1833, and he was in New York in 1834–1835. He contracted bad habits and died in the Almshouse in New York. He was an excellent line-engraver.

148 Nathaniel Chapman.

Line, rect. Three-quarter length; standing to left at table, holding book upright with right hand; left hand on open book on table; face ¾ right. 12.2×9.13 ins.

Ins.: *Engraved by T. Kelly, from the original picture painted by J. Neagle, for the Hall of the Medical Institute Philadelphia.* | *N. Chapman, M.D.* | *Professor of the Institutes & Practice of Physic & Clinical Practice in the University of Pennsylvania. &c. &c. &c.* | (Copyright, 1831.) [1599]

James Kennedy (1797)

Was working in New York in 1797, and in 1812 he removed to Philadelphia; did little signed work.

149 Zebulon M. Pike.

Mixed, oval in rect. Stip. portrait. Bust, in uniform; face ⅞ to right; rect. lined in "brick work." 4.8×3.13 ins.

Ins.: *J. Kennedy s.* | *The brave Brigadier General* | *Zebulon M. Pike,* | *Who gloriously fell in his Country* | *cause April 27th 1813.* | *At York In Upper Canada.* | [1636]

Denison Kimberly (1814-1862+)

Born and died in Connecticut. Kimberly was a pupil of Asaph Willard, and he became a good line-engraver of portraits and banknotes. He worked in Boston until 1858, when he abandoned engraving for portrait painting.

150 John Davis.

Line, rect. Half-length; seated to front; face ¾ left; holding book on lap with both hands; arms of Massachusetts in title. 9.10×7.11 ins.

Ins.: *Painted by A. Alexander.—Published by N. Dearborn. Boston.—Engd by D. Kimberly.* | *John —Davis,* | (cut close to last line.) [ ]

William Kneass (1781-1840)

Born and died in Pennsylvania. He was engraving in Philadelphia as early as 1805. In 1824 he was appointed engraver and die-sinker to the United States Mint, succeeding Robert Scot.

151 The *Constitution* and *Guerrière.*

Line, rect. Naval combat. 9.13×14 ins.

Ins.: *Engagement took place Augt 19. 1812. at 6 O'Clock P. M.—Design'd Engrav'd & Publish'd by W. Strickland & W. Kneass Philada 21st Sept. 1812.* | *Signal Naval Victory.* | *Achieved by Capt. Hull, of the U. S. Frigate Constitution, over H. B. Majesty's Frigate Guerriere* | *Capt. Dacres; which terminated in the total destruction of the Enemy's Ship, after a close Action of 30 Minutes.* | Three lines each side of title. [1660]

Alexander Lawson (1773-1846)

Born in Scotland; died in Philadelphia. Came to United States in 1794. He engraved the best plates in the "Ornithology" published by his fellow countryman, Alexander Wilson.

152 Susannah Poulson.

Line, rect. Half-length; seated front; cap on head; face front. 4.14×3.14 ins.

Ins.: *Mrs. Susannah Poulson.* | *Engraved by Alexander Lawson, in 1831, from an original Picture painted* | *by James Peale, in 1808, in the possession of her* | *Husband Z. Poulson.* | *Printed by Benj. Rogers.* | *Proof* | [1684]

William Satchwell Leney (1769-1831)

Born in London; died in Canada. Leney was a pupil of the well-known stipple-engraver Peltro W. Tompkins, and he did much work in London before coming to New York about 1805. About 1820 he settled in Canada and died there.

153 Robert Fulton.

Stip., rect. Three-quarter length; seated to left; hands clasped on lap; face ¾ left; drapery in background; and out of window to left, a vessel being blown up by a torpedo. 5.1×4.2 ins.

Ins.: *Painted By B. West P. R. A.—Engraved By W. S. Leney A. C. S. A.* | *Published By Joseph Delaplaine Chesnut Street Philadelphia 1815.* | *Robert Fulton Esq^r* [1755 II]

154 Robert Fulton.

Stip., vign. Three-quarter length; seated to left; hands clasped on lap; drapery in background and out of window to left, a view of an "iron-clad" attacking a fort. 5.2×4.9 ins.

Ins.: *Miss Emmett Pinxit.—W. S. Leney Sculpsit.* | *Robert Fulton Esq^r* | *Kirk & Mercein Publishers N. York.* [1757]

155 John Hodgkinson.

Stip., oval. Full bust; face ¾ left. 3.6×2.10 ins.

Ins.: *Groombridge pinx^t—Leney sc^t* | *John Hodgkinson* [1780]

156 Napoleon Bonaparte.

Stip., rect. Full length, in uniform; standing; face ¾ right; right hand inside waistcoat; left hand by side; cocked hat on head. In right background a view of Malmaison. 25.11×17.7 ins.

Ins.: *Bonaparte in his domestic Retreat at Malmaison.* | *Engraved by Leney after the original painting by Isabey.* | *Printed for W. Leney, Queen Square, Westminster. August 1st 1805.* [ ]

J. O. Lewis (1815)

First appears as an engraver in Philadelphia in 1815, and was working as late as 1831.

157 Lewis Cass

Stip., rect., single line. Full bust; face slightly to left. 5.9×4.7 ins.

Ins.: *Tuthill Pinxt—J. O. Lewis Sculpt* | *Lewis Cass L. L. D.* | *Secretary of War* | [1913]

James Barton Longacre (1794-1869)

Born and died in Pennsylvania. He was a pupil of George Murray, and was doing notable work in 1820. In 1830, in connection with James Herring, he issued The National Portrait Gallery, bringing engravers from Europe to make many of the plates. From 1844 until his death he was engraver to the United States Mint.

158 Andrew Jackson.

Stip., rect. Three-quarter length, in uniform; standing; face front; right hand on hilt of sword by side; left hand on holster holding reins of a horse behind him. 14.12×11.13 ins.

Ins.: *Painted by Thomas Sully—Engraved by James B. Longacre.* | *Major General Andrew Jackson.* | *Published & Entered according to Act of*

Congress November 2nd 1820 by Joshua Shaw, Samuel Kennedy & James B. Longacre, of the State of Pennsylvania, Managers & Trustees for the Association of American Artists. | *Philadelphia* [2012]

159 Ambrose Maréschal.

Stip., vign. Half-length, in robes; seated to front; face front; glasses on. 7.9×7.3 ins.

Ins.: none; proof on india. [2047]

160 Bushrod Washington.

Stip., vign. Half-length, in robes; seated to left in arm-chair; face ¾ left. 9.5×8.12 ins.

Ins.: *Engraved by J. B. Longacre from a Painting by C. Harding.* [2104]

First state of plate on india.

William Main (1821)

Born and died in New York State. He was taken to Florence by the Italian engraver Mauro Gandolfi, and for some years was a pupil of the famous Raphael Morghen. He returned to New York in 1820, but engraved a comparatively few plates. He was engraving as late as 1837.

161 Samuel Bard.

Stip., rect. Nearly half-length; seated to right, in Doctor's gown; face ¾ right; holding paper in right hand; Columbia College in right distance. 5.2×4.1 ins.

Ins.: *Vanderlyn Pt—McClelland Del.—W. Main Sc* | *Samuel Bard, M. D. L. L. D.* | *Ridley Printer.* [2160]

James Peller Malcom (1767-1815)

Born in Philadelphia; died in London. Malcom was engraving in Philadelphia in 1786. He was sent to England by Rev. Jacob Duche and others to study art. He returned to Philadelphia in

1792–1793, but found so little to do here that he went back to England, and there engraved for the magazines and wrote historical works illustrated by his own engravings.

162 Bush Hill, Pa.

Line, rect. Hamilton crest in title. 3.1×4.12 ins.

Ins.: *James P. Malcom Delt et fc | Bush-Hill. | The Seat of Wm Hamilton Esqr—near Philadelphia.* [2167]

163 Christ Church.

Line, rect. 6×4.4 ins.

Ins.: *J. P. Malcom—del et sculp. | Christ Church, Philadelphia.* | [2168]

164 Dress – 1380 – 1401.

Line, vign. Three full-length figures in the dress of A. D. 1380 and 1401.

Ins.: *Malcolm del et sc. | 1380.—Dress 1380.—1401. | Published by Longman & Co 1810.* [ ]

Illustration to his "Anecdotes of the Manners and Customs of London, etc." Longman & Co. London, 1811.

Emily Maverick (1830)

Daughter of Peter Maverick and probably learned to engrave under him.

165 William Shakspere.

Stip., vign., in circular frame. Kean as Richard III; below this the name on a banner, and beneath this Shakspere, full length, leaning against tree; harp, etc. at base of tree; at sides, eight circles containing scenes from Shakspere's plays; at top, mask, bowl, wreath, etc. 7×4.15 ins.

Ins.: *Shakspeare | H. Heath del.—Emily Maverick sculp.* | two lines. [2179]

Maria A. Maverick (1830)

Daughter of Peter Maverick, and probably his pupil.

166 William Shakspere.

Stip., vign. Full bust; face ¾ left; above head a flying figure bearing a crown; name on base, and in base, seated figures of Comedy and Tragedy. 7.2×4.15 ins.

Ins.: *Shakspeare | Heath del.—Maria A. Maverick sculp.* [2180]

Peter Maverick (1780-1831)

Born and died in New York; the son and pupil of Peter R. Maverick. In 1802 Peter was at work in New York, and later in Newark, N. J. Maverick then came to New York and established an extensive business as an engraver and copperplate printer.

167 Elias Hicks.

Stip., vign. Bust; face ¾ right. 5.6×5.2 ins.

Ins.: *Drawn by H. Inman.—Engrd by Peter Maverick. | Elias Hicks* (auto.) *| Published by Edward Hopper | No 420 Pearl St. New York. |* (Copyright, 1830.) [2205]

168 Richard C. Moore.

Line, rect. Half-length, in robes; seated, face to left; right hand extended; book in left hand. 13.12×11.11 ins.

Ins.: *Painted by Wm Dunlap.—Engraved by Peter Maverick. | The Right Reverend Richard Channing Moore D.D. | Bishop of the Protestant Episcopal Church in the State of Virginia. New York 1823 Published by Peter Maverick and William Dunlap.* [2220]

169 Tapping Reeve.

Line, rect. Three-quarter length; seated; book on lap; face front; glasses on; long hair. 5.3× 4.5 ins.

Ins.: *Geo. Catlin pinxt—Peter Maverick sculpt* | *The Hon. Tapping Reeve.* | *Published by Geo. Catlin, from the only portrait of him in existence: New York. 1829–* [2228]

This plate appears at times as Benjamin Franklin.

Peter Rushton Maverick (1755-1811)

Born and died in New York. He first appears in 1786 as an engraver, die-sinker and copperplate printer, and also a decorator of silverware.

170 C. F. Volney.

Line, oval. Bust to left; face ¾ left. 3.10× 2.14 ins.

Ins.: *The* | *Philosophical* | *Dictionary,* | *For the Pocket* | *Translated from the French Edition* | *Corrected by the Author.* | under, *Engrd by P. R. Maverick 65 Liberty Street N. Y.* | *Catskill,* | *Printed by T. & M. Croswel* | *for selves and J. Fellows &* | *E Duyckinck, New York.* | *1796* [2260]

171 New York Society Library.

Book-plate; line, oval in rect. lined. Indian kneeling receiving book from Minerva standing at base of column; bookcase in background. 5.9× 3.11 ins.

Ins.: on base, *New York Society Library.* | under, *Engd by P. R. Maverick 65, Liberty Street.* [ ]

172 James Giles.

Book-plate; armorial; military trophies about shield. Plate-mark, 3.11×2.13 ins.

Ins.: motto, *Libertas Et Patria Mea* | *Maverick—Sculp.* | *James Giles.* [ ]

Nathaniel Morse (Died in 1748)

Died in Boston. Morse was engraving in Boston as early as 1731; and in 1735 he was engraving plates for Massachusetts paper money.

173 Matthew Henry.

Line, orna^{d} oval frame in rect.; arms on base on oval. Half-length, in robes; face front. 5.2 × 3.9 ins.

Ins.: *N Mors fculp | Matthæus Henry V D M | Obt. June 22, 1714 Æt. 52.* | [2278]

Frontispiece to "The Communicant's Companion," etc., by Matthew Henry. Boston, 1731.

Jonathan Mulliken (1746-1782)

Born and died in Newburyport, Mass. He was the son of a clockmaker; and was himself in that business. He probably engraved his own clock-faces; though the following plate is his only known engraving on copper.

174 The Bloody Massacre.

Line, rect. In design the same as the plate of the same subject engraved by Paul Revere. 7.14 × 8.8 ins.

Ins.: over, *The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770 by a party of y^{e} 29th Reg^{t}* | under, *Jon^{a} Mulliken Newbury Port Sculp^{t}* | three columns of six lines each | *The unhappy Sufferers were Mess^{s} Sam^{l} Gray, Sam^{l} Maverick, Jam^{s} Caldwell, Crispus Attucks, Pat^{k} Car.* | *killed. Six wounded, two of them (Chrs^{r} Monk John Clark) Mortally*— [ ]

James Neagle (1769-1822)

James Neagle was engraving in Philadelphia in 1819; but he seems to have been principally engaged in banknote work.

175 Nathaniel Greene.

Line, oval in rect. frame. Full bust, in uniform; nearly front face. 4.1 × 3.6 ins.

Ins.: *Jas Neagle Sct Philada | Major Genl Greene. | Published May—1819. by R. Desilver Walnut St & T. Desilver Decatur St* [2298]

John B. Neagle (1796-1866)

Born in England; died in Philadelphia. He is said to have been the son of John Neagle, a reputable engraver of London, and was probably a pupil of his father. He came to Philadelphia about 1815 and remained in that city. He was a good banknote engraver and made many plates for the "Annuals."

176 Richard M. Johnson.

Line, rect. Half-length; seated to right; in civilian dress; face front; holding sword nearly upright in right hand. 5.6 × 4.5 ins.

Ins.: *Painted By Wood—Engraved By Neagle | Published By Joseph Delaplaine | Colo Richard M. Johnson.* [2307]

John Norman (1748-1817)

Born in England; came to Philadelphia in 1774, "from London," as an "architect and landscape engraver"; though he also did all manner of silversmith's work. He went to Boston about 1780 and engraved the plates for the Boston edition of "An Impartial History of the War," published in 1782. In 1783–1784 he was publishing the Boston Magazine; he then seems to have gone into the book-publishing business, though he still engraved.

177 John Milton.

Line, rect. Full bust; long hair, wide collar; face almost front. 3.11 × 2.12 ins.

Ins.: *Three Poets in three distant Ages born,* | *Greece Italy and England did adorn,* | *The First in loftiness of thought Surpas'd,* | *The Next in Majesty in both the Last.* | *The force of Nature cou'd no further goe:* | *To make a Third she join'd the former two.* | *Norman Sc.—Dryden* | [2341]

Frontispiece to first American edition of "Paradise Lost." Phila. Robert Bell, 1777.

178 George Washington.

Line. Full-length, in uniform; standing; face nearly front; cocked hat, gorget and ribband; right hand extended holds a baton; left hand on the muzzle of a cannon; tents and marquee in background. 6 × 3.14 ins.

Ins.: *His Excy George Washington Esqr* | *Captain General of all the American Forces* | *J Norman Sc* [2355]

Frontispiece to "An Impartial History of the War in America." Boston, 1781–1782.

179 Battle of Bunker Hill.

Line, rect. After the painting by John Trumbull. 19.11 × 29.3 ins.

Ins.: *Painted by John Trumbull Esqr—Engraved by J. Norman* | *The Battle at Bunker's Hill, or the Death of General Warren* [2359]

180 Death of General Warren.

Line, rect. Man kneeling; right hand on heart; gun in left hand; soldiers in background. 6.6 × 4.4 ins.

Ins.: over, *Frontispiece—page 28* | under, *N G Inv.—Norman sculp* | *The Death of Warren* | [2364]

Frontispiece to "The Battle of Bunker Hill; a Drama." Philadelphia. Robert Bell, 1776.

Samuel Okey (1765)

Born in England, and was engraving in London in 1765. In 1773–1775 he was engraving and publishing portraits in Newport, R. I.

181 Samuel Adams.

Mez., rect. Three-quarter length; standing at table; face front. On table a roll inscribed, "Instructions for ye Town of Boston." 12.6×9.14 ins.

Ins.: *J. Mitchell Pint—Saml Okey Fecit.* | *Mr Samuel Adams,* | four lines in two columns | *Printed by and for Chas Reak & Saml Okey—Newport Rhode Island. April, 1775.* [2370]

182 James Honeyman.

Mez., rect. Three-quarter length; seated to front; wig, bands and gown; right hand on book on table. 12.4×9.14 ins.

Ins.: *Gains, pinxt—S. Okey. fecit* | *The Reverend James Honeyman, A. M.* | *late Rector of Trinity Church, Newport.* | *Printed by Reak & Okey, Newport Rhode Island, Novr 2 1774.* [2372]

M. Osborn (1812)

Career obscure. Osborn first appears in Baltimore in 1812, and in 1820 he was working in Philadelphia.

183 Stephen Decatur.

Stip., oval in rect.; name on panel in base. Nearly half-length, in uniform; profile, left. 5.7×4.1 ins.

Ins.: *L White—M Osborn* | *Comodore Decatur.* [2376]

Bass Otis (1784-1861)

Born in Massachusetts; died in Philadelphia. Otis was apparently self-taught as a portrait painter and engraver. In 1812 he opened a studio in Philadelphia and remained there until his death. He was the first to experiment with lithography in the United States, in 1819. He was well known as a portrait painter.

184 Abner Kneeland.

Mixed, oval. Full bust; face ¾ right. 6.7 × 4.13 ins.

Ins.: *B. Otis sc.* | *Rev^d Abner Kneeland.* [2380]

Frontispiece to "A Series of Lectures on the Doctrine of Universal Benevolence." By A. Kneeland. Phila., 1818.

185 Playing Draughts.

Aquatint, rect.; title in panel below. Two men playing at a table outside of a cottage; woman with child in her arms looking on. 12.1 × 9.12 ins.

Ins.: *I. Burnet Pinx^t—B. Otis Aqua^t* | *Playing at Draughts.* [2382]

William Page (1811-1885)

Born and died in New York State. Studied art under Morse and Herring; and about 1834 made several mezzotints. He was well known as an artist.

186 Edwin Forrest.

Mez., rect. Full length, in Roman dress; standing; face ¾ left; shield held across breast; sword in right hand. 21.13 × 16.14 ins.

Ins.: *Painted & Engraved by W^m Page* | *Mr Edwin Forrest, In The Character Of Spartacus.* | two lines | *To Robert M. Bird Esq. this Print is Respectfully dedicated by the Publisher.* | *Published by L. P. Clover. 180 Fulton S^t N. Y.* | (Copyright, 1834.) [ ]

187 James Milnor.

Mez., rect. Half-length, in robes; standing behind pulpit; face front; right hand extended, left hand on book. 9.3×7.14 ins.

Ins.: *Painted by Charles Ingham.—Engraved by Wm Page.* | *Revd James Milnor D. D.* | *Published by Lewis P. Clover. 180 Fulton Street New-York.* | (Copyright, 1834.) [ ]

John Wesley Paradise (1809-1862)

Born in New Jersey; died in New York; son of John Paradise, the American portrait painter. He was a pupil of A. B. Durand and became an admirable line-engraver; though he was later chiefly employed as a banknote engraver.

188 Elias Boudinot.

Line, rect. Half-length; seated to left; face front; paper in left hand on lap. 4.8×3.11 ins.

Ins.: *Painted by Waldo & Jewett.—Eng. by J. W. Paradise* | *Elias Boudinot L. L. D.* | *Elias Boudinot* (auto.) [2389]

George Parker (1832)

Born in England, and was engraving there in 1832. He came to Philadelphia in 1833 to work for Longacre on the plates of the National Portrait Gallery. He remained in this country until his death, about 1868.

189 Gideon Lee.

Stip., rect. line about vign. Nearly half-length, to left; face ¾ right.

Ins.: *J. H. Shegogne pinxt—G. Parker Sculpt* | *yours truly* | *Gideon Lee* (auto.) [ ]

George Isham Parkyns (1795)

Born in England and came to Philadelphia about 1795. He was employed by the print and book publisher, T. B. Freeman.

190 Mount Vernon.

Aquatint, rect. 8.7×11.4 ins.

Ins.: *Executed by G. I. Parkyns.* | *Mount Vernon.* [2417]

M. Peabody

Career obscure. He was engraving in 1823; and in 1835 was located in Utica, N. Y.

191 James Monroe.

Stip., rect. Full bust; face ¾ right. 7.5×6.5 ins.

Ins.: *Engrav,d By M. Peabody From An Original Painting By I. Van Der Lyn.* | *James Monroe* | *President of the United States.* [2418]

Charles Willson Peale (1741-1827)

Born in Maryland; died in Philadelphia. Studied art under Benjamin West and others in London, and there learned to engrave in mezzotint and to model in wax and plaster. He served as an officer in the Revolution and painted the portraits of many of the prominent men connected with that event. He founded his Museum in 1802 and devoted the remainder of his life to that work.

192 William Pitt.

Mez., rect. Full length; standing; in Roman dress; face ¾ left; right arm extended; left arm by side holding scroll inscribed "Magna Charta." In rear of man a large column; in front an altar with flame and wreath, decorated with heads of

Hampden and Sydney, and on scroll on altar, "Sanctus. Amor. | Patriæ." | Dat. Animum." In left background, a full length figure with British shield and cap and pole; at base of this figure, a seated Indian with bow and dog. 21.10×14.12 ins.

Ins.: *Chas Willson Peale pinx. et fecit | Worthy of Liberty, Mr Pitt scorns to invade the Liberties of other People.* [2426]

193 George Washington.

Mez., rect. Three-quarter length, in uniform; standing to front; face slightly to left; left hand inside waistcoat; right hand leaning on head of cane at hip; broad ribband across breast, under coat; drum hanging on tree to left; in right background, three columns of smoke arising. 11.12×9.5 ins.

Ins.: *His Excellency | George Washington Esqr* [2427]

194 Martha Washington.

Mez., rect. Three-quarter length; standing; head supported on right arm which rests on window-sill; left hand holding drapery; landscape through window. 11.12×9.9 ins.

Ins.: *Lady Washington.* [2430]

Michele Pekenino (1820)

Born in Piedmont, Italy, and came to the United States about 1820, and did his work in New York and Philadelphia. He returned to Europe about 1823.

195 A. B. Durand.

Stip., oval. Bust to left; face ¾ left. 7.14×6.4 ins.

Ins.: *Waldo & Jewett pinx. | A. B. Durand. | Inciso in America, nel mese d'Agosto 1820, dal suo Amico Michele Pekenino Architetto, nativo della*

Sallassa Contrada | nelle malsane vicinanze di Cortereggio Terra situate a pie dell Alpi in riva alla Baltea. [2439]

195a II. Same portrait, but a ruled rect. about oval. Relettered, *Bolivar, | General Y Presidénte De La Republica. | De | Colombia. | Favria P. —S^t Giorgio Sc.*

196 Stephen Gano.

Stip., rect. frame. Half-length; seated in library at table to right; face front; drapery behind head. 8×7 ins.

Ins.: *Joseph Partridge del.*—(Copyright, 1822.)—*M. Pekenino sc. | Published by S. Luther. | Rev. Stephen Gano A.M. | Pastor of the first Baptist Church in Providence, Rhode Island.* [2443]

Peter Pelham (Died in 1751)

Born in England and achieved a reputation there as an engraver of portraits in mezzotint before he came to Boston, before 1727. In Boston he painted and engraved portraits and taught school. He married in Boston—as his second wife, the widow of Richard Copley and the mother of the American artist John Singleton Copley.

197 Cotton Mather.

Mez., oval in rect. Half-length; curled wig; face front. 11.15×10.10 ins.

Ins.: *Cottonus Matherus | S. Theologiæ Doctor Regiæ Societatis Londinensis Socius, | et Ecclesiæ apud Bostonum Nov=Anglorum nuper Præpositus. | Ætatis Suæ LXV, MDCCXXVII.—P. Pelham ad vivum pinxit ab Origin Fecit et excud.* [2469]

198 Thomas Prince.

Mez., oval in rect., paneled. Half-length; slightly to right; bands; cloak over left shoulder. 11.13×9.9 ins.

Ins.: *Jno: Greenwood Pinx.—P. Pelham fecit.* | *Thomas Prince A.M.* | *Quintus Ecclesiæ Australis Bostonii Novanglorum Pastor, e Collegii Harvardini* | *Cantabrigiæ Curatoribus, Samuelis Armigeri Filius et Thomæ A.M. denati Pater* | *Printed for & Sold by J. Buck at ye Spectacles in Queen-Street Boston. 1750* [2472]

199 Mather Byles.

Mez., oval in frame. Full bust, in gown; face front. 5.7×4.7 ins.

Ins.: *Mather Byles A.M. et V:D.M.* | *Ecclesiæ apud Bostonum Nov-Anglorum Pastor.* | *P. Pelham ad vivum pinx. & fecit.* [2461]

200 William Cooper.

Mez., oval in paneled rect. Nearly half-length, in robes, wig and bands; face ¾ left. Plate-mark, 13.12×9.14 ins.

Ins.: *I. Smibert Pinx.—P. Pelham fecit* | *The Rev Mr William Cooper* | *of Boston in New England Æt. 50. 1743.* | *Printed for & sold by Stepn Whiting at ye Rose & Crown in Union Street Boston* [2464]

Oliver Pelton (1798-1882)

Born and died in Connecticut. He was a pupil and then a partner of Abner Reed, in Hartford, Conn. From 1827 until some time after 1836 he was in business in Boston as a general and bank-note engraver.

201 J. Fenimore Cooper.

Line, rect. frame decorated. Nearly half-length to front; face ¾ right. 6.8×5.10 ins.

Ins.: *M. Mirbel Pt—O. Pelton Sc.* | *The Author Of "The Spy."* | *J. Fenimore Cooper* (auto.) | *Published by Allen and Ticknor Boston. 1833.* [2485]

Robert Piggot (1795-1887)

Born in New York; died in Maryland. Piggot was a pupil of David Edwin; and with his fellow-apprentice Charles Goodman he later formed the firm of Goodman & Piggot. In 1823 he abandoned engraving and became an Episcopal clergyman; though he engraved a few plates after this date.

202 Daniel McJilton.

Stip., rect. Full bust; face ¾ right. 4.12×3.15 ins.

Ins.: *Jas Jackson, Pinxt—Rev. Robt Piggot, Sculpt | Revd Danl McJilton. | Home Missionary of the Methodist Episcopal Church | of the City of Baltimore.* | [2542]

203 Timothy Pickering.

Stip., rect. Full bust; face ¾ left. 5×4.3 ins.

Ins.: *Timothy Pickernig* (sic) *Esqre | From the original Painting of Gilbert Stuart, in | the possession of Thomas Donaldson Esqr | Engraved by the Revd Robert Piggott. D. D. Professor of Graphics | as applied to Literature Science and Art. Baltimore 1856. | Proof.* | [2543]

James Poupard (1772)

Came to Philadelphia, "from London," in 1772, as an engraver, jeweler and goldsmith. He was working in New York as late as 1814.

204 Oliver Goldsmith.

Etch., circular. Head; profile, right. Diam., 3 ins.

Ins.: over, *Engraved for the Pennsylvania Magazine. To Face Page 42.* | under, *Doctor Goldsmith.—Js Poupard fcult* [2551]

205 American Philosophical Society, Philadelphia.

Impression of a seal of the above society. Circular; Minerva seated amid diverging rays; to left, two men standing under a tree. Around circle, "Seal Of The Americ. Philos. Society Held At Philad"; beneath, "Nullo Discrimine | MDCCLXIX"

Ins.: in center of base, *I. P.* [ ]

John Francis Eugene Prud'homme (1800-1888+)

Born on the Island of St. Thomas; died in Georgetown, D. C. He was brought to New York in 1807 and learned to engrave with his brother-in-law Thomas Gimbrede. After 1852 he was chiefly engaged in banknote work, and from 1869 to 1885 he was in the employ of the Treasury Department at Washington.

206 Dewitt Clinton.

Stip., rect. Three-quarter length; seated to front; face front; right hand to face. 16.8×13.2 ins.

Ins.: *Chas Ingham Pinxt—E. Prud'homme sculpt | His Exy De Witt Clinton | Governor of the State of New York. | New York, 1832 Published by Munson Bancroft 389 Broad Way.* [2563]

207 David Porter.

Stip., vign. Full bust, in uniform; face ¾ right.

Ins.: *J. Wood del—Prud'homme ScNY | Capt David Porter | of the U. S. Navy.* [2601]

W. Ralph (1794)

Born in England; came to Philadelphia in 1794 and worked in that city until 1808. He was a poor engraver and did very little signed work.

208 Business Card of W. Ralph.

Line, oval in rect. A cupid standing to left on cloud holding a scroll inscribed, "Engraving | in the | Various | Branches |" Under left arm an oval inscribed, "Ralph | Engraver | From | Birmingham |." 3.7×2.11 ins.

Ins.: *W. Ralph Sculp* [ ]

Ralph Rawdon (1813)

Born and died in Connecticut; and worked in Cheshire, Conn., with Thomas Kensett. He later removed to Albany, N. Y., and for some years he was in the banknote and general engraving business in that city.

209 Death of James Lawrence.

Line, rect. Six figures on the deck of a ship; above on mast, "Don't Give Up The Ship." 9.15×13.12 ins.

Ins.: *Engraved by R. Rawdon. | The Death of Capt James Lawrence on board the Chesapeake June 1st 1813 | Published & Sold by Shelton & Kensett, Cheshire, Connecticut, June 1st 1814.* [2641]

Abner Reed (1771-1866)

Born in Connecticut; died in Ohio. He was a self-taught engraver, working in Hartford and at East Windsor, and some well known American engravers were among his apprentices.

210 Samuel Buell.

Stip., oval frame. Full bust; face ¾ left. 3.10×2.14 ins.

Ins.: *Drawn & Engraved by A. Reed; from an Original Portrait. | Rev. Samuel Buell, D. D.* [2647]

211 Jonathan Edwards.

Mixed, oval of three lines. Full bust; face front. 3.13×3.1 ins.

Ins.: *Drawn & Engraved by A. Reed, from an Original Portrait by Moultrop.* | *Rev. Jonathan Edwards, D. D.* | *President Of Union College.*

[2650]

Paul Revere (1735-1818)

Born and died in Boston. He was the son of a silversmith, and thus learned to engrave upon metal, though he was also a famed maker of silverware himself. His patriotic career is well known.

212 John Hancock.

Line, oval. Knight to left; Liberty to right of oval, trampling on an English soldier; above, Fame with a trumpet. Bust; face ¾ left. 4.3× 3.11 ins.

Ins.: over, *N^o V—Engraved for Roy^l American Magazine—Vol. I* (March, 1774) | *P Revere fc* | *The Hon^ble John Hancock. Esq^r* [2668]

213 The Bloody Massacre.

Line, rect. 7.14×8.11 ins.

Ins.: over, *The Bloody Massacre perpetrated in King-Street Boston on March 5^th 1770, by a party of the 29^th Regt.* | under, *Engrav'd Printed & Sold by Paul Revere Boston* | three columns of six lines each | *The unhappy Sufferers were Mess^rs Sam^l Gray, Sam^l Maverick, Jam^s Caldwell, Crispus Attucks, & Pat^k Carr* | *Killed. Six wounded; two of them (Christ^r Monk & John Clark) Mortally—* [2675]

214 Boston, Ships Landing Troops.

Line, rect. View of Boston and wharves from water front; eleven ships and boats landing troops. 9.14 × 15.10 ins.

Ins.: on scroll at top of plate, *A View Of Part—Of The Town Of—Boston In New-England—And Brittish Ships—Of War Landing—Their Troops 1768* | in ornamental cartouch in lower right hand corner, *To the Earl of* | *Hillsborough His* | *Majest^{s} Sec^{y} of State for* | *America This View of* | *the only well Plan'd* | *Expedition, formed for* | *supporting y^{e} dign* | *ity of Britain* | *& Chastising y^{e} insolence* | *of America, is hum'y Ins* | *crib'd.* | under inner rect. four lines of explanatory matter | *Engraved, Printed & Sold by Paul Revere, Boston.* [2676]

215 Gardiner Chandler.

Book-plate; armorial; Chippendale. 2.9×2.6 ins.

Ins.: over, *N^{o}* | motto ribbon empty | *Gardiner Chandler* | *P Revere fculp* [ ]

216 Jared Ingersoll.

Book-plate; armorial; Chippendale. Plate-mark, 3.3×2.9 ins.

Ins.: motto, *Fama Sed—Virtus Non—Moriatur* | *Jared Ingersoll Esq^{r}* | *of New Haven Connecticut.* [ ]

Ascribed to Paul Revere.

John Roberts (1768-1803)

Born in Scotland; came to New York in 1793, and died there. He engraved and painted miniatures and portraits.

217 Napoleon Bonaparte.

Stip., oval. Full bust, in uniform; profile to right. 3.4×2.9 ins.

Ins.: *Roberts sc.* | *Napoleon Bonaparte* | *Pub. by Brown & Stansbury No. 114 Water St. N. York.* [2700]

William Rollinson (1762-1842)

Born in England; died in New York. Rollinson was probably a silversmith who came to New York before 1789. He rapidly improved as an engraver; and after 1811 he was chiefly engaged in the banknote business.

218 Alexander Hamilton.

Stip., rect. Three-quarter length; standing by table; right hand extended; face ¾ left. 17.19× 13.10 ins.

Ins.: *Painted by Archd Robertson 79 Liberty St— Engraved by Wm Rollinson 27 Pine St | Alexander Hamilton, | Major General of the Armies of the United States of America, Secretary of the Treasury &c. &c. | New York Septr 1st 1804. Published at the Columbia Academy of Painting 79 Liberty St & by William Rollinson 27 Pine Street.* | (Copyright, Aug. 28, 1804.) [2709]

219 Alexander Hamilton.

Original india-ink drawing of Alexander Hamilton by Archibald Robertson; and from which the above plate was engraved.

220 View of New York.

Aquatint, rect. 13.8× 19.8 ins.

Ins.: *Drawn by John Wood—Engd by W. Rollinson. | New York from Long Island | Published by J. Wood & W. Rollinson, New York. February 14th 1801.* [2723]

Bernard Romans (1720-1784)

Born in Holland; died at sea. In 1755 he came to the American Colonies as a surveyor and botanist. He entered the American service at the outbreak of the Revolution, but resigned in 1778 and went to England. He was a self-taught engraver, judging by his work.

221 Battle of Bunker Hill.

Line, rect. Battle scene. 11.1 × 16.3 ins.

Ins.: over, *1. Boston—2. Charlestown—3. Breed's hill—4. Provincial Brestworks—5. Retreating Regulars—6. Frigate—7. Somerset—8. Broken Officer (?)—9. General Putnam* | *References* | below rect., *B: Romans in Ære incidit* | *An Exact View of The Late Battle at Charlestown June 17th 1775.* | *In which an advanced party of about 700 Provincials stood an Attack made by 11 Regiments & a Train of Artillery & after an Engagement of two hours Retreated to their Main Body at Cambridge* | *Leaving Eleven Hundred of the Enemy Killed and Wounded upon the field.* [2732]

222 Seat of Civil War in America.

Line, rect. Map from Boston to Providence. In lower right hand corner, "A View of the Lines thrown up, on Boston Neck: by the Ministerial Army"; "References" in seven lines. 14.5 × 17.1 ins.

Ins.: *To the Hone Inº Hancock Esqre President of ye Continental Congress.* | *This Map of the Seat of Civil War in America is Respectfully inscribed* | *By his Most Obedient Humble Servant— B. Romans.* [2733]

Charles B. J. F. de St. Memin (1770-1852)

Born and died in Dijon, France. St. Memin came to Canada in 1793 and soon after to New York. As a means of supporting himself he introduced here the "physionotrace" of Edme Queneday of Paris. By this device he exactly reproduced on any desired scale, the human profile; he then finished the head in crayons, and from this finished portrait he made with a pantagraph a much reduced profile which he engraved. He made about

800 of these small portrait plates, traveling from Boston to Charleston for this purpose. He returned to France in 1814, and from 1817 until his death he was the Director of the Museum in Dijon.

223 Davis Old.

Original crayon drawing by St. Memin of Davis Old, State Senator and iron-master of Pennsylvania; with original frame and enameled and gilded glass. [ ]

224 New York City.

Dry-point etch., rect. 12.13 × 18.10 ins.
Ins.: in body of print, *S^t Memin del et sculp^t | 1796* | below rect., *View of the City of New York, taken from Long Island.* [2735]

225 New York City.

Dry-point etch., rect. 12.11 × 18.7 ins.
Ins.: none. [2736]
One impression of this plate is lettered in ink, "View of the City and Harbour of New York. | taken from Mount Pitt | the Seat of John R. Livingston Esq^e."

226 Plan of the Siege of Savannah.

Line, rect., map. 8.5 × 9.2 ins.
Ins.: *S^t Memin sculp.* | *Published by C. Smith New York* [2737]

227 S. W. Dana.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.
Ins.: none. [ ]

228 Benjamin Huger.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.
Ins.: none. [ ]

229 Thomas Jefferson.

Mez., oval. Full bust; profile, right. 2.14×2.5 ins.
Ins.: none. [ ]

230 Nahum Mitchell.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.
Ins.: none. [ ]

231 Davis Old.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.
Ins.: *Drawn & engd by St Memin Philada* [ ]
No. 223 is the original crayon drawing from which this is made.

232 S. D. Purviance.

Mez., circular. Bust; profile, left. Diam., 2.3 ins.
Ins.: none. [ ]

233 C. B. J. F. de St. Memin.

Mez., vign. Full bust; profile, left. Plate-mark, 2.12×2.10 ins.
Ins.: none. [ ]

John Sartain (1808-1897)

Born in London; died in Philadelphia. He was taught to engrave in London and came to the United States in 1830. He established a very extensive engraving and publishing business in Philadelphia.

234 Charles Chauncey.

Mez., rect. Half-length; seated to left; face ¾ left; hands clasped on lap. 9.11×7.9 ins.
Ins.: *Painted by T. Sully.—Engraved & Printed by J. Sartain.* | *Ch. Chauncey* (auto.) [ ]

235 William Penn.

Mez., rect. Full length; standing to right; face ¾ right; hat on head; right hand holding a charter resting on a rock; left hand by side holding a glove. In right background, the Treaty Tree, four Indians, etc. 20.12×15.14 ins.

Ins.: *Painted by H. Inman.—Phil^a Published by Ja^s S. Earle, Carver & Gilder, 16 South Fifth St^t —Engraved & Printed by J. Sartain | 391 Race Street Philad^a | William Penn. | From the original Picture painted for the Society for Commemorating the landing of William Penn on the shores of the Delaware, October 1682.* [ ]

236 Patriotism and Age.

Mez., rect. Half-length; bare-headed; face front; full beard; holding staff in right hand; and with left hand holding hat to breast. 8.12×7.5 ins.

Ins.: *Engraved by J. Sartain from the Original Picture by Neagle Philadelphia. | Patriotism And Age. | Proof | Printed by Thomas & Winship.* [ ]

This is the first mezzotint engraved by John Sartain after his arrival in the United States in 1830. This print is inscribed in pencil, "Henry B. Pearson Esq. from his friend, the painter."

Edward Savage (1761-1817)

Born and died in Massachusetts. He was originally a goldsmith; but soon turned his attention to art; he studied in London and there learned to engrave in mezzotint and in stipple. Along with Charles Willson Peale, he ranks as one of the first American-born engravers of real merit.

237 Benjamin Franklin.

Mez., rect. Three-quarter length; seated; face ¾ left; right thumb to chin. 18.1×14.1 ins.

Ins.: *D. Martin pinxt—E. Savage sculpt | Benjamin Franklin L. L. D. F. R. S. | London. Published Septr 17. 1793 by E. Savage, No 50, Hatton Garden.* [2745]

238 Thomas Jefferson.

Mez., rect. Full bust; face ¾ right. 9.7×7.15 ins.

Ins.: *E. Savage Pinx & fc.—Philada Published June 1, 1800. | Thomas Jefferson.* [2746]

239 David Rittenhouse.

Mez., rect. Half-length; seated at table to left; face ¾ left; both hands on chart on table; telescope to left. 17.13×13.12 ins.

Ins.: *C: W: Peale Pinxt—Philada Pub: Decr 10th 1796 by E: Savage.—E: Savage Sculpt | David Rittenhouse, L. L. D. F. R. S. | President of the American Philosophical Society.* [2748]

240 Benjamin Rush.

Mez., rect. Full bust, to right; face ¾ right. 13.8×11.3 ins.

Ins.: *Painted & Engraved by E. Savage | Benjamin Rush, | Professor of Medicine in the University of Pennsylvania. | Philada Published by E. Savage Feb: 6. 1800.* [2749]

Stephen Alonzo Schoff (1818-1905)

Born and died in Vermont. He was a pupil of Oliver Pelton and Joseph Andrews, and he became an admirable line-engraver. He was chiefly engaged in banknote work.

241 William Penn.

Line, rect. Full bust, in armor; face ¾ right; inscription back of head. 8.4×6.13 ins.

Ins.: *S. A. Schoff Sc. | From the original portrait of William Penn. | which his grandson Granville*

Penn of Stoke Poges Esq. presented in 1833 | to The Historical Society of Pennsylvania. | Wm Penn (auto.) [ ]

C. Schwarz (1814)

Career obscure; but he was engraving in Baltimore in 1814.

242 James Kemp.

Stip., rect. Half-length, in full robes; standing to right at pulpit; face nearly front; right hand on book on desk. 12.2×9.7 ins.

Ins.: *Rembt Peale Pinxt—C: Schwarz sc: Balt: | the Rt Revd James Kemp, D.D. | Suffragan Bishop of the Protestant Episcopal Church in | Maryland. | W. H. Freeman Script et Sculpt* [2767]

John Scoles (1793)

Was located in New York in the general engraving business from 1793 until 1844. He was also a bookseller at times.

243 Thomas Muir.

Line, rect. Full length; standing; face ¾ left; right arm extended holding papers; left arm across body; small desk, pen and ink, book, etc. to left. 5.14×4 ins.

Ins.: over, *Engraved for S. Campbell's Edition of Muir's Trial* | under, *Scoles sculp. | Thomas Muir Esq Younger | of Huntershill* | [2798]

Frontispiece to "An Account of the Trial of Thomas Muir," etc. New York. Samuel Campbell, 1794.

Robert Scot (1781)

Scot came to Philadelphia in 1781, as "late engraver to the State of Virginia." He was originally a watchmaker and probably a self-taught

engraver. In 1793 he was appointed the first engraver in the newly established United States Mint, and held that office until his death in 1824.

244 Investment of Yorktown, Va.

Line, vign., map. In base a long description in a cartouche surrounded by military emblems. Above, "References" and a dedication, "To His Excellency Gen^{l} Washington | Commander in Chief of the Armies of the | United States of America. | This Plan of the investment | of York and Gloucester has been sur | veyed and laid down, and is | Most humbly dedicated by his Excellency's | Obedient and very humble servant, | Sebast^{n} Bauman, Major | of the New York or 2nd Reg^{t} | of Artillery." 25.3 × 17.6 ins.

Ins.: in base, *R. Scot Sculp Philad. 1782* [2870]

245 The Society of the Cincinnati.

Line, rect. To left, an armed figure with American flag, trampling on British shield, drives Britannia and the British lion towards the sea. Above, the badge of the Cincinnati surrounded by divergent rays and clouds; below this, Fame with trumpet supports in right hand the obverse of the seal of the Cincinnati; the reverse of the seal is at the foot of a warrior. 7.6 × 4.8 ins.

Ins.: *Scot F.* [2869]

Frontispiece to "Proceedings of the Pennsylvania Society of the Cincinnati." Philadelphia, 1785.

Joseph H. Seymour (1791)

Probably born in Massachusetts, as he was in the employ of Isaiah Thomas in 1791. He was working in Boston in 1795, and in 1803–1822 he was located in Philadelphia.

246 John Hancock.

Line, oval in rect.; festoon and laurel leaves over oval; Hancock arms in title. Half-length in embroidered coat and waistcoat; face ¾ left. 9.14 × 8.5 ins.

Ins.: *Seymour delin fculp | His Excellency—John Hancock Esqr | late Governor, and—Commander in Chief | of—the | Commonwealth of—Massachusetts.* [2871]

Samuel Seymour (1797)

He was located in Philadelphia as a general engraver from 1797 until 1823; in the latter year he accompanied Stephen H. Long on his exploring expedition to the Yellowstone region, and disappeared.

247 Mount Vernon, Virginia.

Etch., rect. 11.7×16.1 ins.

Ins.: *Drawn by W. Birch.—Engraved by S. Seymour | Mount Vernon, the seat of the late Genl G. Washington. | Philadelphia, Published March 15. 1812.* [2883]

Second state of the plate; the first was issued in 1804.

248 Schuylkill Bridge.

Line, rect. Bridge showing framework. In title below a view of the covered bridge. 11.9×16 ins.

Ins.: *Drawn by W. Birch.—Engraved by S. Seymour. | Schuylkill Bridge, High Street, Philadelphia.* | under small view, *The Bridge as it will appear when covered.* | *Published and sold by W. Birch, No 22 South Sixth Street, Philada May. 1805.* [2885]

James Smillie (1807-1885)

Born in Scotland; died at Poughkeepsie, N. Y. James Smillie was the son of a silversmith and he learned to engrave upon silver. He came to Quebec in 1821 and worked there as a general engraver until 1829, when he removed to New York. He was an admirable line-engraver of landscape, working largely after his own drawings.

249 American Harvesting.

Line, rect., landscape. 6.14 × 10.4 ins.

Ins.: *Painted By Jasper F. Cropsey.—Engraved By James Smillie.* | *American Harvesting.* | *Engraved from the original Painting in possession of the American Art Union.* | *Printed by J. Dalton* | *American Art Union 1851.* | (Copyright, 1851.)

[ ]

John Rubens Smith (1770-1849)

Born in England; died in New York. He was working as an engraver in Boston in 1811; was located in New York in 1816, and was in Philadelphia in 1835–1837. J. R. Smith engraved, painted portraits and taught drawing.

250 William Bainbridge.

Stip., oval. Full bust, in uniform; face ¾ left. 4 × 3.2 ins.

Ins.: *Williams Pinx.—I. R. Smith Sculp.* | *William Bainbridge Esq.* | *Commodore in the U. S. Navy.* [2916]

251 John Rodgers.

Stip., oval. Full bust, in uniform; face ¾ left. 4.5 × 3.6 ins.

Ins.: *Henry Williams pinx.—John R. Smith Sculpt* | *Commodore Rodgers.* [2929]

W. D. Smith (1829)

He was in the general engraving business in New York between 1835 and 1850.

252 Andrew Jackson.

Line, rect. Half-length, in uniform; face ¾ to left; cloak over left arm. 8.10 × 7.4 ins.

Ins.: *Smith sc.* | *General Andrew Jackson.* [2955]

253 W. W. Phillips.

Line, rect. Half-length; seated to left; arms folded; face ¾ left. 8.9×6.14 ins.

Ins.: *Waldo & Jewett.—Published At Smith's Engraving Room 174 Bd. Way. N. Y.—Wm. D. Smith* | *Rev. W. W. Phillips.* | *Proof.* | *Pastor of the First Presbyterian Church Wall Street.* [2960]

James Smither (1768)

Born in London; came to Philadelphia in 1768 as a general engraver on gold, silver, copper and steel. He is accused of counterfeiting paper money during the Revolution, and was attainted of high treason in 1778. He left Philadelphia with the British troops in 1777 and was working in New York until 1786, when he returned to Philadelphia and died about 1800.

254 John Adams.

Line, oval. Nearly half-length, to left; face ¾ left. 3.15×3.6 ins.

Ins.: *Painted by Copley—Engravd by J Smither* | *John Adams,* | *President of the United States of America.* | *Philadelphia, Publish'd Feby 15. 1797, by William Cobbett.* [2971]

255 John Dickinson.

Line, oval frame, ornad festoon at top. Three-quarter length; standing; face ¾ right; right elbow on book labeled "Magna Charta," holding in right hand a scroll inscribed, "Letters from a Farmer | to the Inhabitants | of the British Colonies." 6.2×4.10 ins.

Ins.: *The Patriotic American Farmer.* | J-N D-K-NS-N *Esqr Barrister at Law:* | *Who with Attic Eloquence and Roman Spirit hath Asserted* | *The Liberties of the British Colonies in America.* | four lines | *Printed for & Sold by R. Bell, Bookseller* | [2974]

256 Henry M. Muhlenberg.

Line, oval over base containing inscription; in rect. lined. Full bust; in wig, bands and robe; holding book in right hand; face nearly front. 6.8×4.1 ins.

Ins.: *Heinr. Melch. Mühlenberg, der heil. Schrift Doctor | und des Evang. luth. Minist. Senior. | geb. d. 6 Sept. 1711 gest. d. 7 Octob. 1787* [2980]

257 William Penn.

Stip., oval. Full bust; face ¾ right. 3.10×2.15 ins.

Ins.: over, *For the American Universal Magazine.* | under, *J. Smither Sculp.* | *William Penn,* | *From a drawing by Du Simitiere, esteemed | by Richard Penn, a good likeness.* | [2981]

258 Henry Hale Graham.

Book-plate; armorial; Chippendale; rect. 3.7×2.11 ins.

Ins.: motto, *Nec Habeo—Nec Careo—Nec Curo* | *Henry Hale Graham* | *I. Smither Sculp* [ ]

H. W. Snyder (1797)

Career obscure. Snyder was working in New York in 1797–1805; but he appears in Boston in 1807, and he did considerable portrait work for the Polyanthos, of Boston. He was working as late as 1816.

259 Samuel Stillman.

Stip., oval. Full bust; face front. 3.5×2.12 ins.

Ins.: *Johnson. pinx.—Snyder. Sc.* | *Rev^d Sam^l Stillman, D. D.* [2994]

T. Sparrow (1770)

Sparrow was located in Annapolis, Md., in 1770–1774, as an engraver of plates for paper money, book-plates, bill-heads, etc.

260 Maryland Paper Money.

I. Issue of March 1, 1770; signed "T. Sparrow Sculpt"
II. Issue of April 10, 1774; signed "T. S."
III. Issue of April 10, 1774; signed "T. Sparrow Sculpt"

[2998]

James W. Steel (1799-1879)

Born and died in Philadelphia. He was a pupil of Benjamin Tanner and George Murray. Steel was largely engaged in banknote engraving.

261 Gregory T. Bedell.

Line, rect. Half-length, in robes and bands; standing in pulpit; face front; left arm across body. 16.14×14.13 ins.

Ins.: *Engraved By James W. Steel From The Original Picture Painted By John Neagle.* | *Rev. Gregory T. Bedell D. D.* | *Printed by D. Stevens.* | *Rector Of S^t Andrew's Church Philadelphia* | (Copyright, 1831.) [3001]

William Strickland (1787-1854)

Born in Philadelphia; died in Nashville, Tenn. Originally an architect, in 1809 he commenced to engrave in aquatint, to paint portraits and to design for other engravers. In 1820 he resumed his business of architect and built many prominent buildings in Philadelphia. He was also one of the early American railway engineers.

262 Stephen Decatur.

Etch. and aquatint. Full bust, in uniform; profile, left. Under bust, laurel branches and ribbon inscribed, "Free Trade &—Sailors Rights." 5.14×7.8 ins.

Ins.: *Design'd & Aquatinted—by Strickland* | *Commodore Decatur.* | *Destroyed the Frigate*

Philadelphia 1804—Captured & brought in the British Frigate Macedonian 1812. | *Philadelphia Published by John Kneass Copperplate Printer.* [3046]

263 Isaac Hull.

Aquatint, vign. Full bust, in uniform; face ¾ left; laurel branches below; and on ribbon, "First In Victory—First In Battle." 6.6×6.7+ ins.

Ins.: *Aquatinted by—W. Strickland* | *Captain I. Hull* | *Eluded the British Fleet July 1812—Captured the Guerriere Aug. 1812.* | *Published by John Kneass Phila* [3048]

264 Washington Hall.

Aquatint, rect. 10×15.11 ins.

Ins.: *Drawn by G. Strickland* | *Washington Hall* | *Philadelphia* | *Dedicated to the Washington Benevolent Society of Pennsylvania—by G. Strickland* | [3065]

Benjamin Tanner (1775-1848)

Born in New York; died in Baltimore. Tanner was engraving in New York in 1792; and came to Philadelphia in 1805, and remained in that city until 1845, as a general engraver, map-publisher and engraver of banknotes.

265 Francis Asbury.

Stip., rect. frame. Half-length; seated at table; face ¾ right. 13.9×10.7 ins.

Ins.: *Painted by J. Paradise.—Engraved by B. Tanner.* | *The Revd Francis Asbury,* | *Bishop of the Methodist Episcopal Church, in the United States.* | *Philadelphia; Published 27th March, 1814, by B. Tanner. No 74 South 8th Street.* | (Copyright, March 5, 1814.) [3082]

266 William Burkitt.

Line, oval frame in panel, on base containing name; arms under oval. Full bust, in robes; face slightly to right. 11.8×7.2 ins.

Ins.: *Gulielmus Burkitt, A. M.* | *B. Tanner sculpt N. York.* [3084]

James Thackara (1767-1848)

Born and died in Philadelphia. He was a pupil of James Trenchard and married his preceptor's daughter. He was for a time a partner of John Vallance.

267 Carpenters Company of Philadelphia.

Line, rect. In center, Liberty, with cap and pole and American shield, standing on a pedestal bearing the arms of the Carpenters Company; carpenter's square, plummet, dividers, etc., at base of pedestal. To right, two columns of large building showing, in right background, a pyramid, domed temple and shrubbery; to left, a domed building, and three-arched bridge. 5.5×8 ins.

Ins.: *J. Thackara fecit.* | *These are to Certify* | *that—has been* | *admitted a Member of the Carpenters* | *Company of the City and County of* | *Philadelphia Incorporated agreable to Law.* | *18—* | *Attest.* | *Secy—Prest* [3149]

Cornelius Tiebout (Died in 1830)

Born in New York of Dutch-Huguenot parentage. He was an apprentice to a silversmith and was engraving on copper in 1789. In 1793 he went to London and learned to engrave in stipple under English masters, and in 1796 he published in London his portrait of John Jay, which is probably the first meritorious portrait made by an American-born professional engraver, though the portrait painters Peale and Savage preceded him by a few years in similar work.

268 Thomas Truxton.

Stip., oval. Full bust, in uniform; face ¾ right. 8.12×7.2 ins.

Ins.: *A. Robertson Pinxt—C. Tiebout Sculpt | Commodore Truxton, | Of The | Navy Of The United States.* [3193]

Publication line cut off, "New York, Published by A. Robertson No 79 Liberty Strt & C. Tiebout No 28 Gold Street, | Novemr 20th 1799."

269 Children of Benjamin West.

Stip., rect. The older boy seated on ground towards left, with nude figure of younger boy before him kneeling on left knee; older boy has a dog under his left arm and holds up a puppy with his right hand.

Ins.: *Painted by B. West. R. A.—Engraved by C. Tiebout. | Portraits of the Sons of Benjn West. | Benjamin.—Raphael. | From an Original Picture —in the Possession of B. West. | Published by C. & A. Tiebout No 250, Pearl Street, New York, Novr 20th 1796.* [3198]

270 William White.

Stip., rect. Half-length; seated to right; in robes; holding book in right hand; face ¾ right. 19×15.14 ins.

Ins.: *G. Stuart, Pinxit.—C. Tiebout, Sculpsit. | The Right Reverend William White, D. D. | Bishop of the Protestant Episcopal Church in the State of Pennsylvania. | Engraved from the Original Picture Painted by G. Stuart, in the Possession of Mr Thomas H. White. | Published 1st Janv 1805, by Benjamin Tanner Engraver No 74 South Eighth Street, Philadelphia.*—(Copyright, 1804.) [3199]

271 Ann Eliza Bleecker.

Original copperplate engraved by Cornelius Tiebout, published by Riley & Adams, New York. [ ]

272 Valley Forge, Pennsylvania.

Stip., rect. View shows the ruins of the old forge, the mill-dam, buildings, etc. 4.1×6.6 ins.

Ins.: *Strickland del.—Tiebout sc.* | *Valley Forge.* [3233]

Elkanah Tisdale (1771-1834+)

Born and died in Connecticut. Tisdale was located in New York in 1794 as an "engraver and miniature painter," and he designed for other engravers. He worked chiefly in Hartford, Conn.

273 Nathaniel Greene.

Stip., oval. Full bust, in uniform; face ¾ right. 3.12×2.15 ins.

Ins.: *Tisdale fculpt* | *General Greene.* | *From an Original Painting.* | *Engraved for C. Smith New York.* [3253]

274 William Penn.

Line, oval. Full bust, to front; hat on head; face ¾ left. 3.15×3.1 ins.

Ins.: *Tisdale fct* | *Willm Penn.* [3255]

James Trenchard (1777)

Born in New Jersey; died in England. He was an engraver and seal-cutter in Philadelphia in 1777. In 1787 he was the artistic member of the firm publishing the Columbian Magazine. He went to England in 1793 and remained there. Dunlap says he was a pupil of James Smither.

275 Mico Chlucco.

Stip., rect. frame resembling "logs," on base containing inscription. Bust; profile, left; headdress of wampum—band and feathers; tomahawk in right hand; feathered scepter in left.

Ins.: *Mico Chlucco the Long Warior* | *or King of the Siminoles* | *W: Bartram Delin. J Trenchard Sculp.* | [3275]

Frontispiece to Bartram's "Travels," Phila., 1791.

276 Nathaniel Greene.

Line, oval frame on rounded base; in rect. Full bust, in uniform; face ¾ left. Over oval, a ribbon; around bottom of oval, flags, palm branches and laurel; and on base, a draped cannon, sword, etc. 6.7×4.7 ins.

Ins.: over, *Engrav'd for the Columbian Magazine* | on base, *Majr Genl Greene.* | under rect., *Trenchard Sculp* [3274]

James Turner (Died in 1759)

Probably born in Boston; died in Philadelphia. He advertises in 1744, in Boston, as an engraver of copperplates, silversmith and seal-cutter. He came to Philadelphia in 1758; he engraved several large maps.

277 Isaac Watts.

Line, rect. frame. Half-length, in gown and wig; seated; face ¾ left; holding book in right hand. 5.13×3.9 ins.

Ins.: *Jas Turner Boston Sculp* | *Isaac Watts D.D.* | *Musas colimus feviores* | *Boston Printed for Rogers & Fowle in Queen Street and Joshua* | *Blanchard at the Bible and Crown on Dock Square MDCCXLVI* [3229]

Frontispiece to "Sermons on Various Subjects," etc., by I. Watts, D. D., 7th Edition. Boston, 1746.

278 View of Boston.

Type-metal, rect. View of Boston, with Indians in left foreground. 2.12×4.5 ins.

Ins.: over, *The American Magazine.* | in lower rect., *Turner* | *For March, 1746. etc.* [ ]

John Vallance (1770-1823)

Born in Scotland; died in Philadelphia. He came to Philadelphia about 1791; and was a member of the engraving firms of Thackara & Vallance and Tanner, Vallance, Kearny & Co. He was an excellent script-engraver on banknotes.

279 Hugh Blair.

Stip., rect. Full bust, in robes, bands and wig; face ¾ left. 3.11×3.2 ins.

Ins.: *J. Vallance Sc.* | *Hugh Blair, D. D.* | *Published by Hickman & Hazzard* | [3339]

Peter C. Verger (1796)

Born in France. P. C. Verger was in New York in 1794 as an "engraver on fine stone"; and his stay in this country was apparently short. The one plate bearing his name as engraver was probably engraved by a French engraver and imported by Verger and published by him in New York.

280 The Triumph of Liberty.

Line, rect. In center an obelisk on a rectangular base, with two urns inscribed "Franklin," "Montgomery"; and on base two rows of names commencing with "Hancock." In front of obelisk, Minerva, with flag and a shield with eagle, pours a libation on an altar; to right of Minerva, Plenty, Justice and Peace. Near center a column surmounted by a figure of Liberty holding out a wreath. In center foreground the "Hydra of Despotism" and a priest of Minerva. In right foreground, four kings fly in dismay from Liberty. 11.12×18.3 ins.

Ins.: *Drawn by Jn Frs Renault N. York September 1795—Engraved by P. C. Verger. November 1796* | *Triumph of Liberty* | *Dedicated to its Defenders in America.* | [3344]

First state; later state with long explanatory note issued in 1798.

G. J. Warner (1796)

Career obscure. He was working in New York in 1796; but the following is his only known portrait.

281 Anthony Wayne.

Mixed, vign. Full bust, in uniform; cocked hat on head; almost profile, left. 3.9 × 3.6 ins.

Ins.: *G. J. Warner f.* | *Gen Wayne.* [3349]

William Warner (1813-1848)

Born and died in Philadelphia. He was a portrait-painter and self-taught engraver in mezzotint.

282 Sir Charles T. Metcalfe.

Mez., rect. Half-length; seated to left; face nearly profile, left; double-breasted coat with decorated buttons; left forearm on arm of chair; star on left breast. 12.3 × 10.3 ins.

Ins.: *Painted by A. Bradish.—Engraved by W^m Warner. Phila^a* | *C T Metcalfe* (auto.) | *To The R^t Hon Sir Robert Peel* | *This Portrait of* | *Sir Charles T. Metcalfe, Bart.* | *Gov Gen^l Of British North America, Etc. Etc.—Proof.* | *By Permission Is Most Respectfully Dedicated.* | (Copyright, 1844) | *Published by R. W. S. Mackay Montreal.* [ ]

Thomas Wightman (1802)

Born in England and died in Boston, Mass. Wightman came to Boston about 1802, as he was then engraving in that city. He was later in the employ of Abel Bowen, of that city. He engraved a few book-plates.

283 Amasa Delano.

Stip., oval. Full bust; face nearly front. 4.5 × 3.5 ins.

Ins.: *T. Wightman Sc.* | *Capt Amasa Delano.* [3355]

Asaph Willard (1816)

First appears in Albany, N. Y., in 1816, as a bank-note and general engraver; and from 1819 to 1828 he was in business in Hartford.

284 Charles Wolfe.

Stip., vign. Full bust, in robes; profile, left. 3.11 × 3.12 ins.

Ins.: *A. Willard Sc.* | *Revd Charles Wolfe, M. A.* | *From a drawing by I. I. Russell.* | *Published by H. & F. J. Huntington 1828.* [3395]

H. Williams (1812)

Was a portrait and miniature painter, and probably a self-taught engraver, making only a few plates.

285 John Colby.

Stip., oval. Full bust; face slightly to left. 3.6 × 2.13 ins.

Ins.: *H. Williams pinxt et Sc.* | *John Colby.* | *Born Decr 9th 1787.* [3363]

Charles Cushing Wright (Died in 1854)

Born in Maine; died in New York. After 1812 he was a watchmaker in Utica, N. Y.; and in 1824 he was associated with A. B. Durand in New York in engraving dies for embossed work. He engraved a few plates in line, but later became an admirable die-sinker, and he did much work for the National and State governments.

286 Henry Rutgers.

Line, vign. Full bust; face nearly profile, right; long hair. 4.10×4.3 ins.

Ins.: *Henry Rutgers Esq:* | *Died Feby 17th 1830. Aged 85 Years.* | *Engraved by C. C. Wright from a Painting by H. Inman N. Y.* | *Published by Saml Maverick, N. Y.* | (Copyright, Feb. 20, 1830, by Samuel Maverick.) [3413]

Joseph Wright (1756-1793)

Born in New Jersey; died in Philadelphia. He was the son of Patience Lovell Wright, a modeller of heads in wax and was educated in art in London, and attained some eminence there as a portrait-painter before he returned to America in 1783. His etching of Washington is his only recorded plate.

287 George Washington.

Dry-point etch., oval. Bust, in uniform; profile to right; name on ribbon under bust. 2.9×1.15 ins.

Ins.: *G. Washington.* | *J. Wright Pinxt & Ft* [3418]

Joseph Yeager (1816)

Yeager was in the general engraving business in Philadelphia from 1816 to 1845, working largely for the book-publishers.

288 Battle of New Orleans.

Line, rect. Battle scene. Portrait of Andrew Jackson, in title, with military emblems. 13.4×19.8 ins.

Ins.: *West. Del.—J. Yeager fc.* | *Battle Of—New Orleans* | *And Death Of Major-General Pakenham* | *On the 8th of—January 1815.* | *Printed by Y. Saurman.—Copy Right Secure'd Accordg to Law—Published and Sold by J Yeager No 103 Race St Philada* | References in six and in seven lines to left and right of title. [3433]

EARLY AMERICAN BANKNOTE ENGRAVING

289 Perkins, Fairman & Heath.

Specimen plate of "patent hardened steel"; submitted in England in 1818, for preventing the forgery of banknotes.

290 Tanner, Kearny & Tiebout.

Specimen plate showing "an improved method of engraving banknotes"; made about 1815.

291 Murray, Draper, Fairman & Co.

Five Dollar Bill of the Marietta & Susquehannah Trading Co.; issued in 181–.

292 Fairman, Draper, Underwood & Co.

Five Dollar Bill of the Carlisle Bank (Penna.); issued in 1829.

293 Draper, Tappan, Longacre & Co.

Fifty Dollar Bill of the Mississippi & Alabama Rail Road Co., issued in 1838.

294 E. P. Whaites, New York.

Series of One, Two, Five and Ten Dollar Bills of Sylvester & Co.'s Office of Exchange, Discount & Deposit. 156 Broadway, New York; issued in 184–.

295 Danforth, Wright & Co.

Series of Five, Ten and Twenty Dollar Bills of the Virginia and Tennessee Railroad Company, Lynchburg, Va.; issued about 1840.

296 Bank of North America.

Engraved check of 1789; in which the "Cashier of the Bank" is directed to pay. As there was then only one bank in the United States, it was not necessary to name the bank in the body of the check.

PORTRAITS OF AMERICAN ENGRAVERS

297 Aitken, Robert (1734–1802)
Lithograph; private plate.

298 Anderson, Alexander (1775–1870)
Wood-engraving.

299 Barber, John W. (1798–1885)
Copperplate-engraving.

300 Birch, William (1785–1834)
Process, from painting by John Neagle.

301 Burt, Charles (1823–1892)
Steel, engraved by himself.

302 Childs, Cephas G. (1793–1871)
Lithograph, after drawing by H. Inman.

303 Chapman, John G. (1808–1890)
Process, after photograph.

304 Cheney, John (1801–1885)
Water-color, after photograph.

305 Chapin, William (1802–1888)
Photograph, from life.

306 Darley, F. O. C. (1822–1888)
Etching, by H. B. Hall.

307 Doolittle, Amos (1754–1832)
Engraving, after portrait.

308 Durand, Asher B. (1796–1886)
Etching, by Alfred Jones.

309 Fairman, Gideon (1777–1827)
Lithograph; private plate.

310 Gallaudet, Edward (1809–1847)
Photograph of miniature.

311 Gobrecht, Christian (1785–1844)
Photograph of miniature.

312 Hall, Henry B. (1808–1884)
Etching, by himself.

313 Harris, Samuel (1783–1810)
Etching.

314 Hamlin, William (1772–1869)
Photograph in 96th year of his age.

315 Hurd, Nathaniel (1730–1777)
Lithograph, from N. E. Magazine.

316 Huntington, Eleazer (1828)
Water-color, after engraving by himself.

317 Jackman, W. G. (1841)
Etching.

318 Joceylin, Simeon S. (1799–1879)
Process, after photograph.

319 Jones, Alfred (1819–1900)
Process, after photograph.

320 Johnston, David C. (1797–1865)
Pen-drawing, after etching by himself.

321 Lawson, Alexander (1773–1846)
Lithograph, after engraving by himself.

322 Longacre, James B. (1794–1869)
Process, after photograph.

323 Maverick, Peter (1780–1831)
Process, after painting by John Neagle.

324 Otis, Bass (1784–1861)
Process, after painting by himself.

325 Page, William (1811–1885)
Water-color drawing.

326 Peale, Charles Willson (1741–1827)
Process, after painting by himself.

Pekenino, Michele (1820) (See Durand)
Copperplate, by A. B. Durand.

327 Piggot, Robert (1795–1887)
Process, from photograph.

328 Perkins, Joseph (1788–1842)
Photograph.

329 Rawdon, Freeman (1804–1860)
Water-color, after photograph.

330 Revere, Paul (1735–1818)
Lithograph, from N. E. Magazine.

331 Rollinson, William (1762–1848)
Original silhouette; presented by him "to his friend Weaver, Oct[r] 1809."

332 St. Memin, C. B. J. F. de (1770–1852)
Mezzotint, by M. Rosenthal.
See 233. Mezzotint by himself.

333 Savage, Edward (1761–1817)
Mezzotint, by M. Rosenthal.

334 Sartain, John (1808–1897)
Mezzotint, by himself.

335 Strickland, William (1787–1854)
Lithograph, by Albert Newsam.

336 Thackara, James (1767–1848)
Photograph of painting.

337 Welch, Thomas B. (1814–1874)
Process, after photograph.

AUTOGRAPHS OF ENGRAVERS

338 James Barton Longacre, A. L. S. 1824.

339 Tanner, Vallance, Kearny & Co., A. L. S. 1818.

340 James Trenchard, A. L. S. 1789.

341 James Akin, A. L. S. 1833.

342 William Rollinson, L.S. 1811.

343 Petition to the Senate of Pennsylvania, 1811; praying that Charles Willson Peale be permitted to retain his Museum in the State House in Philadelphia, and signed by the following engravers — among others: —

William Kneass
George Murray
William Charles
Francis Kearny
Cornelius Tiebout
William R. Jones
John Boyd.

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